

MACHINE KNITTING NEWS

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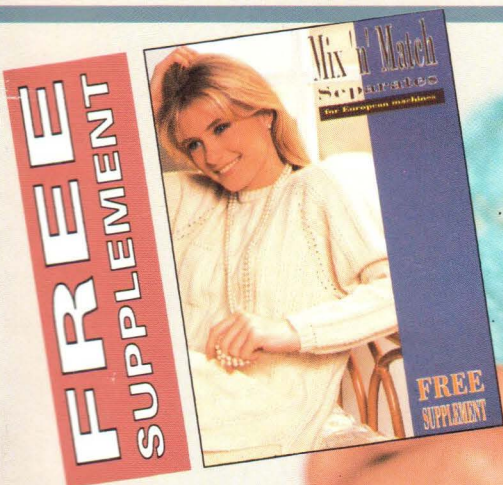
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Separates

for European machines

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Fabulous Brockwell Yarns

ISSN 0266-8505



04

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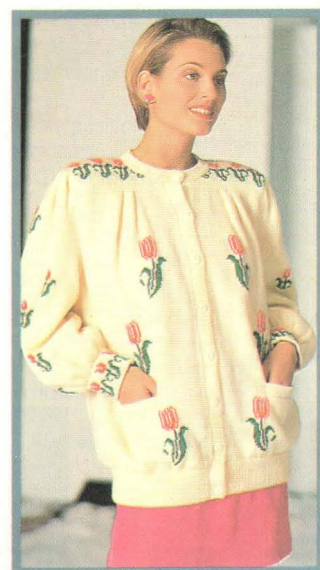
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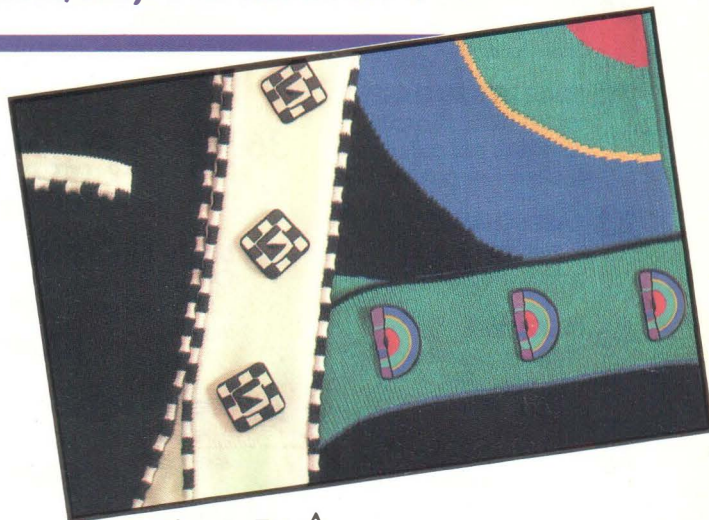
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◁ FLORAL SPECIALITY

Sasha Kagan is a well-respected knitwear designer — very often through her colourful and beautiful books. Sasha makes a speciality of beautiful flower designs — and our picture illustrates a few of her lovely inspirations. Anyone interested in Sasha's handknit designs or books can contact her at The Studio, Y-Fron, Uawr-y-Glyn, Caersws, Powys SY17 5RJ. Tel: 05516 436.



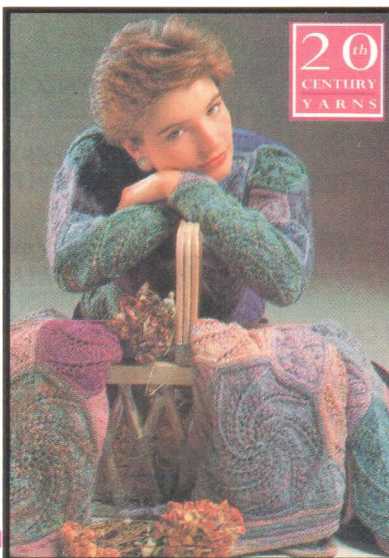
ORIGINALITY △

It is hard to over-estimate the importance which good buttons supply to the most simple of garments, and we are always on the 'look out' for anything original. Sandra Duvall who supplies knitwear, buttons and jewellery has a special talent for co-ordinating buttons with her knitwear. Our illustration shows two clever combinations — black and white check buttons which pick up the trimming of the black and white sweater, and original buttons in a green/blue/red colour scheme which enhance both the colour and the design of the

sweater. For more information contact Sandra Duvall on 051-727 0694 or write to her at, 21 Woodlands Road, Aigburth, Liverpool L17 0AJ.

A LOOK AT THE 20th CENTURY ▽

Many people are familiar with 20th Century Yarns which come in natural luxury fibres and a kaleidoscope of some 42 multi-colourways. These are sold separately (from the kits) on skeins to show the superb colours to their best advantage but can also be purchased on balls. Now 20th Century also have a colourful booklet showing a wide range of attractive designs by Maggie Whiting, in the beautiful and unique individually hand-dyed yarns by Judith Gussin. Details and leaflet from 20th Century Yarns, The Red House, Guilsborough, Northants NN6 8PU. Tel: 0604 740348.



PATTERN MIX ▷

Spring and summer sweaters will follow on the trend for an eclectic mix of patterns — abstracts and checks combined with flowers. While the cold weather is not entirely past, we show such a design from the Autumn/Winter Mail Order catalogue of Kays. For further details or catalogue, contact Kays Mail Order, at The Tythings, Worcester.



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Reporting

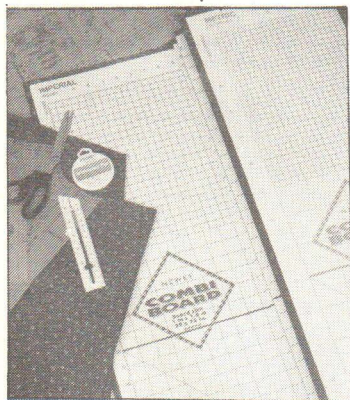
GIVE AWAY

Europe's most prestigious Craft Fair takes place at historic Hatfield House in Hertfordshire (on the A1) from May 6-9, 1993. We are delighted to have six pairs of tickets to give away for this very worthwhile event. Send your card marked 'Hatfield Craft Fair' to Machine Knitting News, c/o A & J Publicity, 15 Alders Road, Edgware HA8 9QG to arrive not later than April 16th 1993.

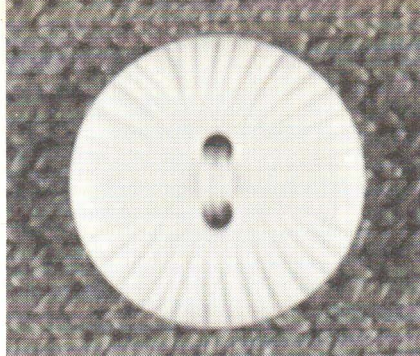
Heritage Stitchcraft have just become the sole UK distributor of Handeze Therapeutic Craft Gloves made in the USA. These fingerless gloves help to reduce hand stress, cramping and pain sometimes associated with general craft activities. They are also beneficial for knitters and dressmakers who suffer from hand problems, enabling them to extend the time they can use their hands before being stopped by hand or wrist pain from arthritis and similar afflictions. The gloves retail for about £10.95 and are available through needlework shops. In case of difficulty, contact Heritage at Redbrook Lane, Brereton, Nr. Rugeley, Staffs WS15 1QU. Tel: 0889 575256.



New from Newey the Combi Board is an excellent dressmaker's Cutting-out board which might be helpful with cut-and-sew. The board is useful when one has to cut out on the bed or floor or when table tops need to be protected. It is marked out with imperial measurements on one side and metric on the other — there are in addition to inch and centimetre grids on opposite sides of the board, bias cutting lines and six waist sizes so that a circular skirt can be made without a pattern. A detailed instruction sheet



with helpful hints is included with the board which costs £12.95. Available from haberdashery departments and shops. Also by mail order from Elm Tree Workshops, Hitcham, Suffolk IP7 7LJ. Tel: 0449 740211.



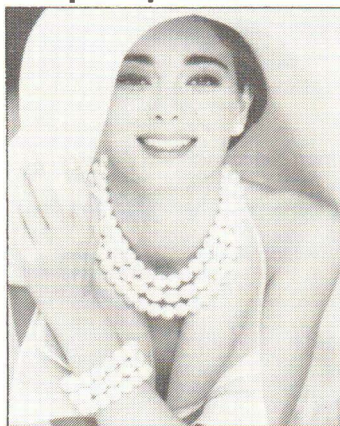
GREAT NEWS FOR BRAMWELL KNITTERS

No more hunting around for buttons to match the extensive range of colours in Bramwell 4 ply — **BUTTONS** are now available that have been specially dyed to match all of the 70 shades.

As many of these colours are available in the Double Knitting, Texas Chunky and Bramwool (a wool and acrylic mix) you will find the buttons match these yarns also.

For further details contact F.W. Bramwell & Co Ltd, Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington, Lancs BB5 5TU. Tel: 0282 79811.

Pearls can create a major fashion statement or can introduce a feminine touch when combined with delicate strands of gold or discreet crystal highlights. Pearls have always been a firm favourite worn with knitwear — 'twinset and pearls' — see the free supplement for a feminine look. Marvella pearls are hand-knotted and all Marvella clasps are 22ct gold-plated. Available from major department stores.



FROM THE EDITOR

Dear Readers

At this time of year we are planning our wardrobe and the colour combinations we shall be wearing this spring. To help you with your planning this issue is full of the season's colours and the latest styles. Cool aqua always looks fresh and crisp, the designs featured on pages 10-16 show various yarns and shades of aqua, sometimes mixed with white. Natural is always a firm favourite — a colour that can be teamed with many of the fashion colours or again teamed with white. Waistcoats, the latest fashion statement can be taken to all lengths. The three designs featured on pages 68-75 are made in a silky yarn in full needle rib, so giving a beautiful drape. Whatever the occasion you are sure to find one to suit. Not forgetting our supplement this month, Mix 'n' Match separates for European machines. I would like to take the opportunity here of thanking you for your many letters telling us how much you enjoy the free supplements — we have many more planned for you to collect.

With all the regular features and competitions, this is yet another issue brimming with ideas, new projects and super designs.

Finally, a note about The Collections — the new series has been very popular with first The Classics and more recently Chunky knits. Next on the bookstalls is trendy children's wear followed by a stitch pattern library featuring a wealth of new designs. Two more titles to look out for are the 14+ Collection, featuring beautiful designs from size 14-24 and European machines — featuring designs and new stitch patterns for Pfaff, Passap and Singer machines.

Followers of this new series will notice a slight change to the sequence of titles, this is due to reader's demand. As we always stress, we aim to produce a magazine to suit you, so we are being guided by your requests.

Lyne

'FREEBIE'

Steeplepoint who print personalised labels which are adhesive, now have a design featuring a cone of wool. We have three sets each containing 500 labels to give away. To enter the 'Freebie' draw, send a postcard with your name and address, marked 'Labels' to Machine Knitting News, Litharne Ltd, PO Box 9, Stratford-upon-Avon, Warwickshire CV37 8RS to arrive on or before April 30th 1993.

Steeplepoint Ltd, Mallard Close, Earls Barton, Northampton NN6 0LS. Labels cost from £3.75.



CLUBS

NEW OFFICERS

NAME	SEC/ORGANISER	TELEPHONE NO	VENUE	DAY	TIME
PORTSMOUTH PASSAP/PFAFF CLUB	Pat Roberts	0705 553987	4 Waverley Road, Southsea	—	—
KNITABILITY CLUB	Sue Drew	0243 263492	Held in members' homes	3rd Tuesday	7.30pm

NEW CLUB

NAME	SEC/ORGANISER	TELEPHONE NO	VENUE	DAY	TIME
BOGNOR THURSDAY KNITTERS	Beryl Hurst	0243 266855	Chalcraft Hall, 76 Chalcraft Lane, North Bersted, West Sussex	2nd and 4th Thursdays	2.00pm

NEW VENUE

NAME	SEC/ORGANISER	TELEPHONE NO	VENUE	DAY	TIME
DAWN'S KWIK-KNIT CLUB	Dawn Latter	0273 464821	King's Manor Upper School, Kingston Lane, Shoreham	4th Sunday	2.00pm

NEW DAY

NAME	SEC/ORGANISER	TELEPHONE NO	VENUE	DAY	TIME
KNITAHOLICS	Elizabeth Wishart	0936 811625	Cleator Cricket Club	Every Tuesday	7.30pm

COURSES

Missenden Abbey, a beautifully restored historic Abbey set in parkland on the edge of the Chiltern village of Great Missenden, specialising in Adult Education residential or

tuition only courses at weekends, Easter and Summer School (August). Every weekend there are at least eight courses from which to choose, some weekends nineteen, and during Summer School

30-40 each week. The Abbey is well known for its first class range of courses on most types of crafts including machine knitting, art, literature, languages etc so there's something for everyone. Many people visiting the

Abbey are 'singles' and special care is always taken to create a friendly environment. During Easter and Summer School there will be evening entertainments, theatre visits etc.

Redundancy or low income should not prevent would-be students from attending, full details are given for bursaries available. The Abbey offers a wonderful chance to learn a new skill, or

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MKN 4/93

FOR STANDARD MACHINES

All sweater sets are in 4 tensions: 9, 8, 7 and 6 sts to 1" suitable for 2, 3, 4 ply and DK yarns. Up to 48" chest.

Basic Sweater Set Raglan, Set-in Sleeve and Sleeveless, V' and Round Neck

Saddle Shoulder Set

Sideways Knitted Set Std. and Dolman Sleeve

Circular Yoke Set

Basic Skirt Set Hip sizes 36"-50". Various styles and tensions

Basic Patterns for Children 4 ply

Basic Patterns for Children DK 22" to 30"

NEW Dropped Shoulder Set in 4 ply

FOR WIDE GAUGE MACHINES * All sets are in 4 tensions, 5, 4½ 4 & 3½ sts to 1" in sizes up to 48" chest.

Circular Yoke Set *

Sideways Knitted Set * Std. and Dolman Sleeve

Chunky Set 1 (3½ sts to 1")

Chunky Set 2 (4 sts to 1")

Chunky Set 3 (4½ sts to 1")

Chunky Set 4 (5 sts to 1") Each Chunky Set includes: Raglan, Set-in Sleeve and Saddle 24"-48" Sleeveless 30"-38"

Price each	No ordered	Total price
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£3.25		
£3.50		
£9.00		
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£3.25		
£3.00		
£3.00		
£3.00		
£3.00		
SUB TOTAL		£
Less 10% (if 3 or more sets)		£
Add Postage and Packing		£1.25
(For orders more than £25 omit P&P)		
TOTAL		£

brush up on a old one, make new friends and relax in the Abbey environment. For complete price list and brochure apply to Missenden Abbey, Great Missenden, Bucks HP16 0BD. Tel: 0494 890295/6.

EVENTS

John Allen is running a weekend course at Missenden Abbey on 7th-9th May 1993 entitled 'Knit and be Damned'. This course is for all those machine knitters who have some knitting skill and techniques, but little knowledge as to what to do with them. The weekend is intended to give you courage to experiment with your hard learned techniques and develop these into exciting swatches, by mixing structures, colour and texture in unusual ways. There will also be discussions on unconventional garment designing and shaping in relation to work

produced. The weekend is aimed at exciting and encouraging a more adventurous approach to your personal knitting. For booking details and brochure please contact Missenden Abbey, Great Missenden, Bucks HP16 0BD. Tel: 0494 890296.

CLUBS

Leverstock Green Machine Knitting Club, Hemel Hempstead, Herts, are holding their Annual Charity Evening on Monday 10th May, 7.30pm for 8.00pm start. The speaker this year is Ann Durkan. All proceeds from the raffle will be going to the Runcie Appeal for a Macmillan Cancer Care Centre to be built in St Albans. Tickets are priced at £3.50 each and are available from Jill Horwood, tel: 0442 62539, evenings only.

Castleton Machine Knitting Club are holding their second Special Hospice Day on Sunday 28th March

1993 from 10am to 4pm at Castleton Community Centre, Manchester Road, Castleton, Rochdale, Lancs. There will be demonstrations of sewing machines, knitting machines and accessories, needlework, fabric painting, chair caning and allied crafts. Last year £710 was raised for the local hospice, but the club is hoping to do better this year. Tickets are available from Sheila Dowd, 57 Marland Fold, Rochdale, Lancs OL11 4RF at £1 each, please enclose an SAE.

WORKSHOPS

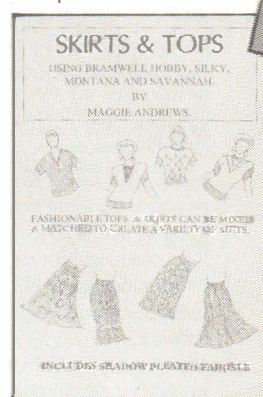
The use of ribbon as an ornamentation for knitwear is extremely popular, and Marilyn Becker of Ribbon Designs has written a number of articles on ribbon weaving, which can be put to many uses. Now she is planning a series of workshops for the spring. For further

information contact Marilyn at Ribbon Designs, 42 Lake View, Edgware, Middlesex HA8 7RU. Tel: 081-958 4966.

BOOKS

Cut and Sew for the Machine Knitter by Meg Tillotson is available from Meg Tillotson, 6 Court Close, Manor Farm Estate, Horfield, Bristol BS7 0XH. Tel: 0272 519549. Price £6 including p&p.

Skirts and Tops by Maggie Andrews is available from knitting shops.



All Seasons Suits by Maggie Andrews is available from Bramwell stockists priced at £3.99 each or direct from Maggie Andrews, 79 Hookfield, Harlow, Essex CM18 6QQ price £4.25 including p&p.



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REST A BOOK

'Rest a Book' brackets, made in white plastic, fit easily on the back of knitting tablesto hold pattern book at eye level and leave your hands free. Also accommodates the PE1 for Silver Reed electronics. Only £4.99 + £1.50 p&p. Available from M & N Fastenings, PO Box 163, Plymouth PL1 1GD.

12 stitch and 24 stitch pattern books. Each book shows the pattern for both electronic and punchcard machines. The punchcard pattern being an enlarged version of the electronic pattern so making it easier to follow when punching out.

Each book contains six designs, the books are bound using slide binders which makes it easy to remove patterns for working. 12 stitch pattern book, £2.45; 24 stitch pattern book, £2.75. Prices are inclusive of p&p.

Also available is the Design File, a pack of 100 pre-punched A4 sheets which can be filed away in any standard A4 ring binder and which will allow you to record all those important bits of information. The Design File costs £5.45 inc p&p.

For further information on these products contact Willow Tree Knitwear, P.O. Box 8, Pontypool, Gwent NP4 7YA. Tel: 0495 774566.

YARNS

NEW ADDITIONS

Along with their machine knitting yarns Evergreen Recycled Fashions are now producing hand knitting yarns with co-ordinating/matching fabrics.

There are five yarns available in cotton, cashmere and wool mixes and they are suitable for chunky machines.

For further information contact Evergreen Recycled Fashions, Albert Mills, Bradford Road, Batley Carr, Dewsbury, West Yorkshire WF13 2HE. Tel: 0924 453419.

ORIGINAL DESIGNS

Maril Wrigg began designing her own punchcards when she found that her middle-aged eyesight made it very difficult to transcribe the little dots from a small printed pattern to a larger punchcard. Maril's patterns are printed full size in heavy black ink on translucent paper so that they can be traced directly on to the punchcard, by placing them against a source of light — such as a window or TV screen. The patterns are lithographically reproduced so ensuring they are

exactly the same size as a blank punchcard.

The punchcards have two more advantages, firstly the patterns have short floats, no more than six stitches and secondly, they are all continuous patterns with no plain rows of single colours between bands of pattern so once the punchcard is set it runs continually. All the patterns are original, Fair Isle, vertical and diagonal stripes, large patterns, small repeat patterns, patterns based on plant forms and 3-D effect. There are 20 patterns in a set for £4.50 inclusive of postage and packing. For further details contact Maril at 55 Clifford Avenue, Taunton, Somerset TA2 6DL.

NEW FIBRES

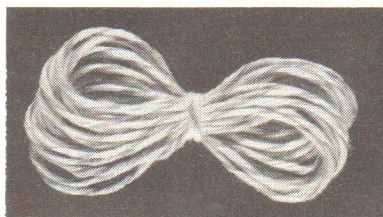
For spring and summer 1993 Brockwell are now offering Linen Thread

which is most effective when mixed with any of their cotton yarn components.

It is particularly effective when mixed with undyed plain cotton (25% Linen and 75% Cotton) in 4 or 8 ply, or with mercerised cotton (50% Linen and 50% Cotton).

The natural coloured Linen gives an interesting texture and colour variation as well as including the unique crisper texture and draping qualities associated with Linen.

Whilst the natural colour is available immediately, the Linen yarn can be bleached white or dyed to complement any of the sixty plus colours in each of the Brockwell plain or mercersied cotton ranges. For shade cards of Brockwells extensive range of yarns in natural



fibres send £2 or Visa number to Brockwell Yarns, Stansfield Mill, Triangle, Sowerby Bridge, West Yorkshire HX6 3LZ.

KILFORD COLLECTION

We have many requests for designs from the popular *Kilford Collection*, we contacted Valerie Kilford regarding the Collection, she writes:

"I bought the remaining stock and the copyright of the Kilford Collection from the liquidators. There were only 33 copies of the book and these were quickly sold but I have the graph sheets which were part of the Kilford Collection and these are available from me. I sell the graph sheets singly at £2 each graph sheet or the complete set of eight graph sheets for £5. Prices include postage and packing. An SAE for details of the contents of each graph sheet would be appreciated. I also have the copyright of the Kilford Wild Animal Collection book and graphs and these are available from me at £3.95."

For further details contact Valerie Kilford, 2 Edward Terrace, Trench Road, Trench, Telford, Shropshire TF2 6PJ.

TAKE A STAND

The stand is made of chromium plated steel and has support bars at two different heights to take either the shadow pleated or A-line skirt steaming kits.

The vertical section is screwed together in two pieces, so it is easy to collapse the stand for storage after use.

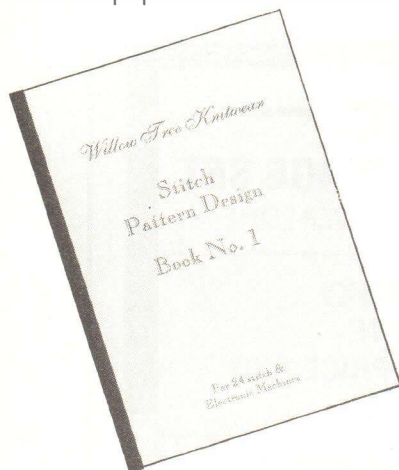
Stands cost £12.95 + £3.55 postage and packing and are only available from In-Ex Ltd, PO Box 1459, Windsor, Berkshire SL4 2JP



WORTH KNOWING

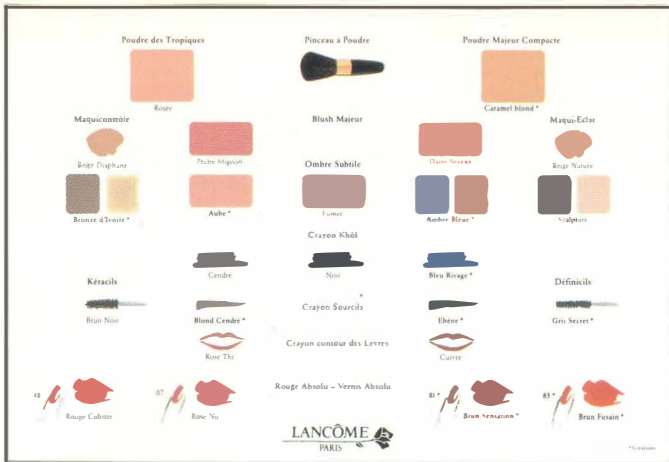
Worth Knitting have increased the range of shades in their popular 3/14s pure cotton range to 50. Also, added to the range are two new qualities in cotton and cottonmix. Kentucky, cotton/acrylic knits as 3 ply. Available in 15 shades including a 'washed out' denim look. Biscayne, 100% Cotton crêpe knits as 4 ply. Available in 18 shades.

For further details and shade cards contact Worth Knitting, Silvercrest House, Wesley Road, Armley, Leeds, W. Yorkshire. Tel: 0532 798858



R

Reporting



LE LOOK ISABELLA

Fashion is never isolated and cosmetic colours, renewed every season, are closely related to fashion and provide a good guide of 'what to wear with what!'. Lancôme, one of the most prestigious cosmetic houses, has called its Spring/Summer Collection 1993 'Le Look Isabella' — inspired by their internationally famous model. The new look is for a fresh radiance achieved with a matt complexion and delicate highlights — and the illustration provides an indication of the colours which will achieve the newest looks.

'FREEBIE'

There's always something new from The Button Lady — so this month we are delighted to have as a 'Freebie' 12 sets of fashionable buttons with matching earrings, plus six tubes of her new Nuggets. Pauline Walker also has switch clips on which you can use any shanked button — and she says that everyone enjoys playing with the Nuggets in their bowl! Earrings cost £2.99 per pair, switch clips — 2 pairs for £3.50, buttons £1.70 per strip of 5 and Nuggets £1.20 to £2.45 per tube depending on size plus p&p. Contact The Button Lady, 16 Hollyfield Road South, Sutton Coldfield. Tel: 021-320 3234.

To enter the 'Freebie' draw, send a postcard with your name and address, marked 'Buttons' to Machine Knitting News, Lithame Ltd, P.O. Box 9, Stratford-on-Avon, Warwickshire CV37 8RS to arrive on or before April 30th, 1993.



CLWYD TECHNIKS

For the beginner

System 90 Intoshape

For the experienced knitting user

COMPUTERISED KNITTING PACKAGE FOR IBM COMPATIBLE PCs — AVAILABLE FOR THE SILVER REED KNITTING MACHINES AND BROTHER 930, 940 AND 950i KNITTING MACHINES

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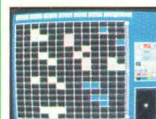
- * Ability to knit 14 colours in one row
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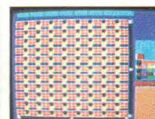
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SOFT FOR 1

Release Stitch Sweater



MACHINES: These instructions are written for chunky punchcard machines with ribber. We used a Brother 260 with ribber
YARN: 8 strands of Brockwell Mercerised Cotton
FIBRE CONTENT: 100%

Cotton
COLOUR: We used Turquoise Shade 617 (MY)
STOCKISTS: To obtain this yarn, please write to Brockwell Yarns, S & J Andrews (WY) Ltd, Stansfield Mill, Stansfield Mill Lane, Triangle, Sowerby Bridge, W. Yorks HX6 3LZ

SIZES

To suit bust 81[86:91:96:101]cm.

Finished measurement 88[94:100:107:113]cm.

Length 70cm.

Sleeve seam 30[28:27.5:26.25]cm.

Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

8 strands of Brockwell Mercerised Cotton.
700[750:750:800:800]g in MY.

Shirring elastic for cuffs.
Shoulder pads.

GARMENT WEIGHTS
655g for size 96cm.

T AQUA SPRING

MAIN TENSION

Knit tension swatch as given below.

19.5 sts and 23.5 rows to 10cm measured over patt (tension dial approx $2/2=MT/MT$).

Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 113.

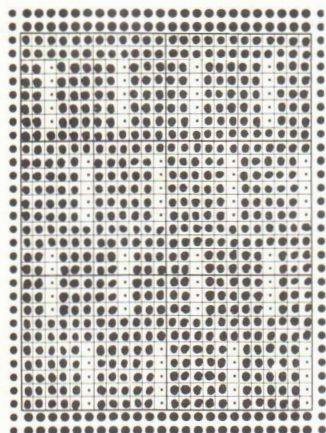
NOTE

Purl side is used as right side.

Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN

Punch card before starting to knit.



2

Lady's Crew
Neck Sweater

see page 14 for instructions

TENSION SWATCH

Set machine for FNR. Push 60 Ns on MB and corresponding Ns on RB to WP.

T O/O, slide lever II. Using MY, cast on.

Slide lever I, K18 rows.

T 1/1, K1 row.

Transfer sts to MB.

Leave 60 Ns in WP on RB.

** Set RC at 000. Set RB carriage to slip in both directions. Insert punchcard and lock on first row. Set MB carriage to select.

T 2/2, K1 row. Release punchcard. Set MB carriage for tuck knitting.

* K6 rows.

Cancel slip on RB carriage. K1 row.

Take empty RB carriage across to release loops and return to connect with MB carriage.

Reset RB carriage to slip in both directions*.

Rep from * to * throughout**.

K until RC shows 100. Release on WY.

Wash and spin dry swatch. Thread a knitting needle evenly through WY at top of swatch. Pull downwards and hang up to dry.

Thoroughly steam both sides and then gently press. Leave to hang for 24 hours.

Swatch should then measure — while still hanging — 30.5cm in width and 42cm in length (excluding WY).

The welt has been added to keep the swatch evenly and slightly weighted.

BACK

With RB in position, set machine for FNR.

Push 72[78:84:90:96] Ns on MB and corresponding Ns on RB to WP. CAR.

Using MY and T0/T0, slide lever II, cast on and K2 tubular rows.

Set MB carriage to hold.

Commencing with N1 at left of 'O' and working out either side, push every 8th N on MB to HP.

Set RC at 000. Slide lever I, K4 rows.

Push all Ns on both beds to HP. Cancel hold. K1 row carefully.

Push every 8th N to HP again on MB (same Ns as before). Set MB carriage to hold. Push all Ns on RB to HP. Do not set RB carriage to hold.

K4 rows.

Cancel hold. K1 row.

Push all Ns on both beds to HP. Do not set carriages to hold. K8 rows.

T1/T1, K1 row. RC shows 19.

Transfer sts to MB. Using WY, K a few rows and release from machine.

Push 43[46:49:52:55] Ns at left and right of centre 'O' to WP.

3

Lady's Fair Isle Sweater

see page 15 for
instructions

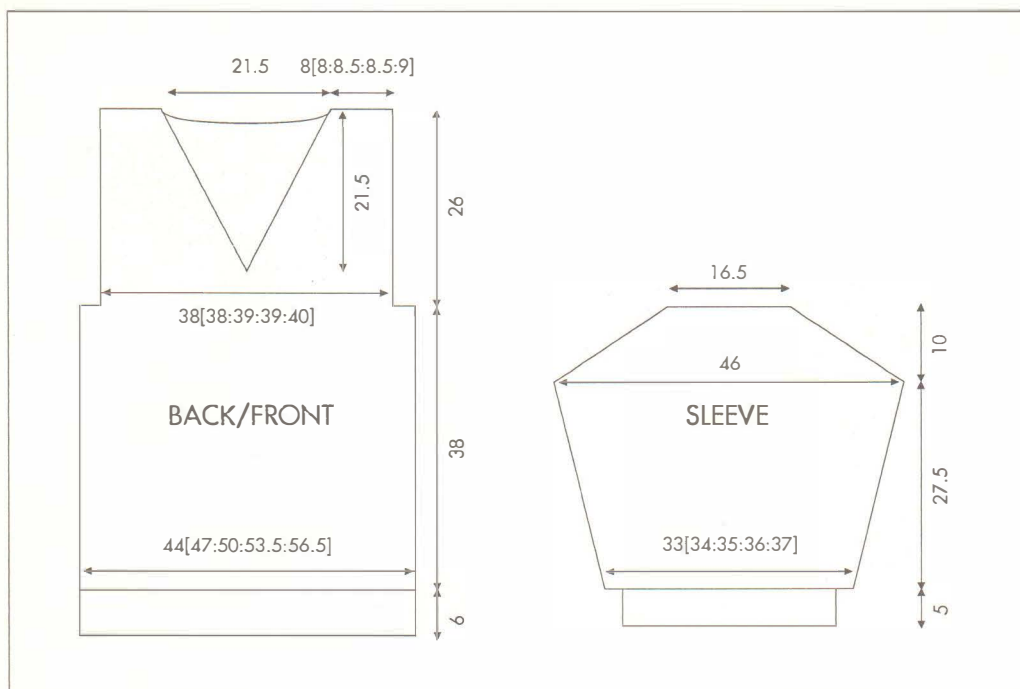
86[92:98:104:110] Ns. With the same side facing, rehang welt on to Ns, inc 14 sts evenly as you go. Weave 2 thick knitting needles in and out of lower edge and hang one large ribber weight at

each end and a small one at centre.

Push corresponding Ns on RB to WP. Using MY and MT/MT, work in patt foll tension swatch instructions from ** to **. K until RC shows 90. CAR.

SHAPE ARMHOLES

Cast off 6[9:11:14:16] sts at right edge. Using a separate length of MY, rep at left edge. Return to NWP the corresponding RB Ns. 74[74:76:76:78] sts. K until RC shows 145. CAL



SHAPE NECK

Make a note of row on punchcard and position in patt. Set both carriages to hold. Using a separate length of MY, cast off the centre 30 sts. Return corresponding RB Ns to NWP. Push rem Ns at right on both beds to HP. Cont over rem sts at left.

K1 row. Cast off 2 sts at neck edge, K2 rows, twice.

Cast off 2 sts at neck edge. Set MB carriage for st st. K1 row. RC shows 151.

Using WY, K a few rows over rem 16[16:17:17:18] shoulder sts and release from machine.

Reset RC at 145. Reset punchcard on row previously noted. Cancel hold. Complete rem side to correspond, reversing shaping.

FRONT

Work as given for back until RC shows 100. 74[74:76:76:78] sts. CAR.

SHAPE NECK

Ensure centre neck is well weighted during shaping.

Make a note of row on punchcard and position in patt. Set both carriages to hold. Push 37[37:38:38:39] Ns at left on both beds to HP. Cont over rem 37[37:38:38:39] st at right.

K2 rows.

Cast off 1 st at neck edge on next and every foll alt row, 21 times in all. 16[16:17:17:18] sts.

K until RC shows 150.

Set MB carriage for st st. K1 row.

Using WY, K a few rows over shoulder sts and release from machine.

Reset RC at 100. Reset punchcard on row previously

noted. Cancel hold. Complete to correspond with first side, reversing shapings.

SLEEVES

With RB in position, set machine for 1x1 rib. Push 32[33:34:35:36] Ns at left and right of centre 'O' on MB to WP. 64[66:68:70:72] Ns. Arrange Ns for 1x1 rib. Using WY, cast on and K3 tubular rows. K1 row.

Transfer sts to MB.

Using nylon cord, K1 row. CAR. Set RC at 000. Using MY and MT/MT, work in patt. K 2[2:2:3:3] rows.

Shape sides by inc 1 st at each end of next and every foll 5th row, 9[8:11:10:6] times (remember to bring RB N into WP as required).

Inc 1[1:0:0:1] st at each end of every foll 4th[4th:0:0:6th] row, 4[4:0:0:3] times.

RC shows 59[54:53:49:47]. 90 sts. Place a marker at each end.

K until RC shows 65.

Place a marker at each end.

SHAPE TOP

Dec 1 st at each end of every row, 18 times. 54 sts. RC shows 83.

Cast off 3 sts at beg of next 2 rows.

Cast off 4 sts at beg of next 4 rows. 32 sts. RC shows 89.

Set MB carriage for st st. K1 row. Cast off.

Before cont, wash and spin dry pieces. With wrong side facing, block out to correct size and

shape. Thoroughly steam and then gently press.

With right side facing, rep blocking but steam only. Push fine knitting needle along cast on edge of welts and pull down to close up sts. Pin into scallops and steam press on both sides.

CUFFS

With RB in position, set machine for FNR. Push 28[29:30:31:32] Ns on MB and corresponding Ns on RB to WP.

Using MY and T0/T0, slide lever II, cast on and K2 tubular rows. Set MB carriage to hold. Commencing with N1 at left of centre 'O' and working out either side, push every 6th N on MB to HP.

Set RC at 000. Slide lever I, K4 rows. Cancel hold. K1 row carefully. Push every 6th N on MB to HP as before. Set MB carriage to hold. K4 rows. Cancel hold. K4 rows. Using T1/T1, K1 row. RC shows 14. Transfer sts to MB.

With wrong side facing and gathering evenly, hang lower edge of sleeve on to Ns. Using MT+1, K1 row. Cast off.

Pull cuff into shape and block and steam using the same method as used for welts.

NECKBAND

Graft right shoulder seam tog.

With RB in position, set machine for FNR.

Push 51 Ns at left and 50 Ns at right of centre 'O' on MB to WP.

101 Ns. Push corresponding Ns on RB to WP.

Using MY and T0/T0, slide lever II, cast on and K2 tubular rows.

Set MB carriage to hold. Commencing with N1 at left of centre 'O' and working out either side, push every 7th N on MB to HP (13 Ns in HP, leaving 8 Ns in WP at each end).

Set RC at 000. Slide lever I, K4 rows.

Cancel hold. K1 row.

Set MB carriage to hold. Push every 7th N on MB to HP as before. K2 rows.

Cancel hold. K4 rows.

Using T1/T1, K1 row. RC shows 12.

With wrong side facing, hang right front neck over 34 Ns and back neck over the next centre 33 Ns (centre back matches centre 'O'). Manually K1 row over these 67 sts.

Cast off loosely across front section and tightly across back neck section. Remove right front from machine.

Bring up left front and with wrong side facing, hang on to rem 34 Ns. Manually K1 row over these 34 sts and cast off loosely.

TO MAKE UP

Graft rem shoulder seam tog.

Pull neckband into shape to form scallops and steam press on both sides. Mitre front neckband seam tog.

Sew in sleeves matching WY markers to underarm seam.

Join side and sleeve seams.

Thread shirring elastic through cuff and sleeve seam and adjust to fit comfortably.

Sew in shoulder pads.



SOFT AQUA FOR SPRING

2

Lady's Crew Neck Sweater

ILLUSTRATED ON PAGE 11



MACHINES: These instructions are written for standard gauge electronic machines with ribber. We used a Brother 910 with ribber

MACHINES WITHOUT RIBBER: See page 113

YARN: Bramwell Montana used double throughout

FIBRE CONTENT: 100% Cotton

COLOUR: We used White (MC) and Jade (C)

STOCKISTS: If you have any difficulty in obtaining this yarn, please write to F.W. Bramwell & Co Ltd, Unit 5, Lane Side, Metcalf Drive, Altham, Accrington, Lancs BB5 5TU

SIZES

To suit bust 71-86[86-91:91-96:96-101:101-106:106-111]cm.

Finished measurement 90[95:101:107:112:117]cm.

Length 63cm.

Sleeve seam 53cm.

Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Bramwell Montana.

1[1:1:2:2:2] x 300g cone in MC.

1[1:1:2:2:2] x 300g cone in C.

GARMENT WEIGHS

544g for size 91-96cm.

MAIN TENSION

Wash, dry and press tension swatch before measuring.

34 sts and 40 rows to 10cm measured over Fair Isle patt (tension dial approx 6).

Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 113.

NOTE

Both back and front necklines are shaped using the cut and sew method. Yarn is used double throughout.

Knit side is used as right side.

Measurements given are those of finished garment and should not be used to measure work on the machine.

MYLAR SHEET PATTERN

We used *Brother Electronic Patterns* Vol 1, No 108 - 4.

Variation buttons 3 and 4 in upper position.

All other buttons in lower position.

BACK AND FRONT ALIJE

With RB in position, set machine for 1x1 rib. Push 77[81:86:91:95:99] Ns at left and right of centre '0' on MB to WP. 154[162:172:182:190:198] Ns. Push corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAL.

Using MC, cast on and K3 tubular rows.

Set RC at 000. Using MT-4/MT-4, K36 rows.

Transfer sts to MB. Insert mylar sheet and program machine for patt. Using MT, K1 row to select. Set carriage for Fair Isle knitting. Using MC in feeder 1/A and C in feeder 2/B, work in patt. K224 rows. Mark centre st. Cast off loosely.

SLEEVES

Push 33[34:34:36:36:36] Ns at left and right of centre '0' to WP. 66[68:68:72:72:72] Ns. Using WY, cast on and K a few rows ending CAL.

Insert mylar sheet and program machine for patt. Using MC and MT, K1 row to select. Set RC at 000. Set carriage for

Fair Isle knitting. Using MC in feeder 1/A and C in feeder 2/B, work in patt.

Shape sides by inc 1 st at each end of next and every foll 4th row, 45[44:44:42:42] times. 156 sts.

K until RC shows 184. Mark the centre st. Cast off loosely.

CUFFS

With RB in position, set machine for 1x1 rib. Push 58[58:60:60:62:62] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K3 tubular rows. Set RC at 000. Using MT-4/MT-4, K36 rows. Transfer sts to MB. With wrong side facing, hang lower edge of sleeve evenly on to Ns. Using MT+1, K1 row. Cast off loosely.

NECKBAND

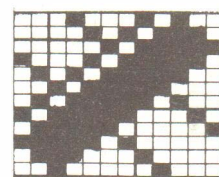
With RB in position, set machine for 1x1 rib. Push 136[144:148:154:158:158] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib.

Using MC, cast on and K3 tubular rows.

Set RC at 000. Using MT-4/MT-4, K36 rows.

Transfer sts to MB. Using MT, K1 row.

Using WY, K a few rows and release from machine.



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TO MAKE UP

Wash and dry all pieces. With wrong side facing, block pieces out to correct measurements and steam press.

Mark front and back neckline as shown in Diagram 1. Sew along lines and cut away excess. Join shoulder seams.

Join neckband seam. Pin neckband in position to right side of neck edge. Backstitch in place through open loops of last row worked in MC unravelling WY as you go.

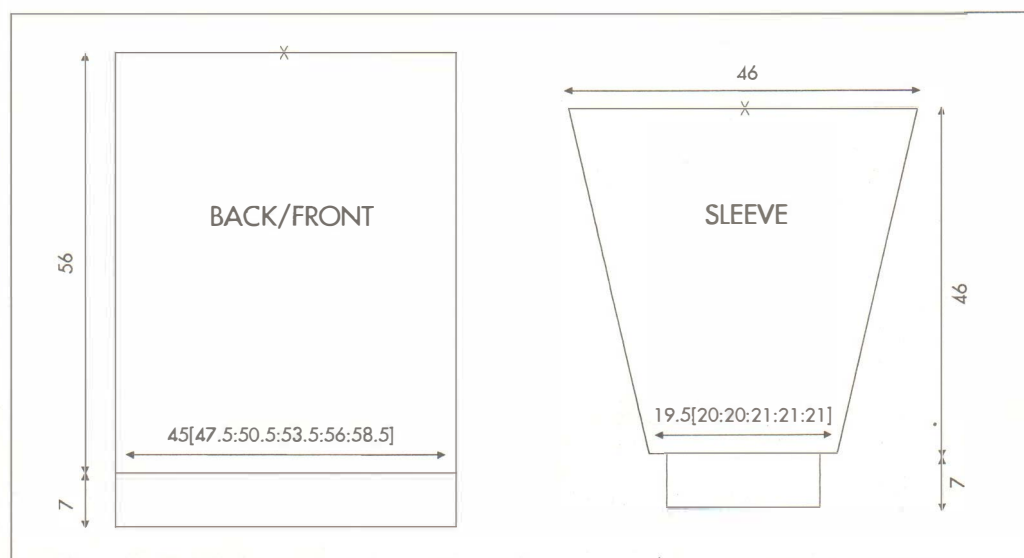
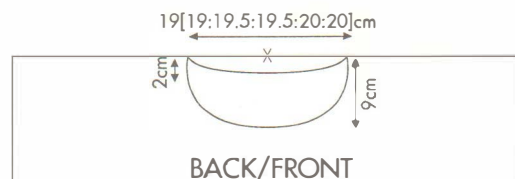
Fold neckband in half to inside enclosing raw neck edge completely.

Sew in sleeves matching centre marker to shoulder seam.

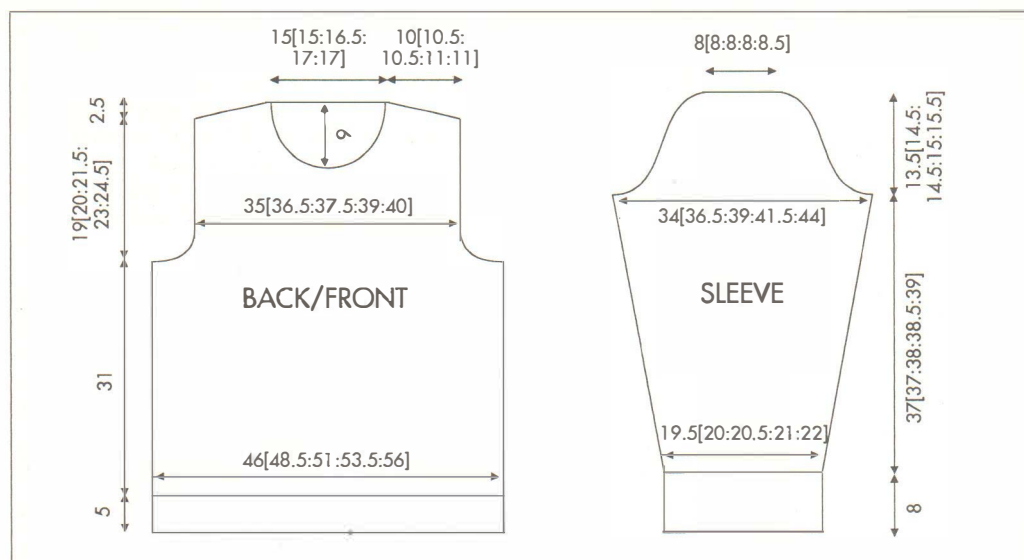
Join side and sleeve seams.

Give a final press.

DIAGRAM 1







FRONT

Work as given for back from * to *. K until RC shows 38[42:46:52:58]. CAR.

SHAPE NECK

Make a note of row on punchcard. Using nylon cord, K 66[68:70:72:74] sts at left by hand taking Ns down into NWP. Cont on rem 50[52:54:56:58] sts at right for first side.

K1 row. Cast off 2[2:2:3:3] sts at beg of next row. K1 row.

Cast off 3[3:4:4:4] sts at beg of next row. K1 row.

Cast off 2[2:3:2:2] sts at beg of next row. K1 row.

Cast off 2 sts at beg of next row. K1 row.

Cast off 2[2:1:2:2] sts at beg of next row. K1 row.

Cast off 1[1:2:2:2] sts at beg of next row. K1 row.

Dec 1 st at beg of next and every foll alt row, 4 times in all. K2 rows.

Dec 1 st at neck edge on next row. 33[35:35:36:38] sts. K until RC shows 69[73:77:83:89]. CAL.

SHAPE SHOULDER

Set carriage to hold.

Push 7[7:7:8:8] Ns at right edge to HP, K2 rows, 3[4:4:1:3] times.

Push 6[0:0:7:7] Ns at right edge to HP, K2 rows, 1[0:0:3:1] times. Cancel hold. Using WY, K a few rows over shoulder sts and release from machine.

Unravel nylon cord over rem 50[52:54:56:58] sts at left. Reset punchcard on row previously noted. Reset RC at 38[42:46:52:58]. Complete to correspond with first side, reversing shapings.

SLEEVES

With RB in position, set machine for 1x1 rib. Push 32[33:34:

35:36] Ns at left and right of centre '0' on MB to WP. 64[66:68:70:72] Ns.

Work as given for back from ** to **.

Shape sides by inc 1 st at each end of every foll 4th[4th:4th: alt:alt] row, 12[21:29:3:8] times.

Inc 1 st at each end of every foll 6th[6th:6th:4th:4th] row, 12[6:1:30:28] times. 112[120:128:136:144] sts.

K until RC shows 134[134:136:138:140].

SHAPE TOP

SIZE 86cm

Set RC at 000. Cast off 4 sts at beg of next 4 rows.

Cast off 2 sts at beg of next 6 rows.

Dec 1 st at each end of next row. K3 rows.

Dec 1 st at each end of next and every foll alt row, 13 times in all. K1 row.

Cast off 2 sts at beg of next 2 rows.

Cast off 3 sts at beg of next 4 rows.

Cast off 7 sts at beg of next 2 rows. RC shows 48.

Cast off rem 26 sts.

SIZE 91cm

Set RC at 000. Cast off 4 sts at beg of next 4 rows.

Cast off 2 sts at beg of next 6 rows.

Dec 1 st at each end of next and foll alt row. K2 rows.

Dec 1 st at each end of next and every foll alt row, 7 times in all. Cast off 2 sts at beg of next 2 rows.

Dec 1 st at each end of next and every foll alt row, 7 times in all. Cast off 2 sts at beg of next 2 rows.

Cast off 3 sts at beg of next 2 rows.

Cast off 4 sts at beg of next 2 rows.

Cast off 6 sts at beg of next 2 rows. RC shows 52.

Cast off rem 26 sts.

SIZE 96cm

Set RC at 000. Cast off 4 sts at beg of next 4 rows.

Cast off 3 sts at beg of next 2 rows.

Cast off 2 sts at beg of next 2 rows.

Dec 1 st at each end of next row. K1 row.

Cast off 2 sts at beg of next 2 rows.

Dec 1 st at each end of next and every foll alt row, 11 times in all.

Cast off 2 sts at beg of next 2 rows.

Dec 1 st at each end of next and every foll alt row, 4 times in all.

Cast off 2 sts at beg of next 4 rows.

Cast off 3 sts at beg of next 2 rows.

Cast off 4 sts at beg of next 2 rows.

Cast off 7 sts at beg of next 2 rows. RC shows 52.

Cast off rem 26 sts.

SIZE 101cm

Set RC at 000. Cast off 5 sts at beg of next 2 rows.

Cast off 4 sts at beg of next 2 rows.

Cast off 3 sts at beg of next 2 rows.

Cast off 2 sts at beg of next 4 rows.

Dec 1 st at each end of next row. K1 row.

Cast off 2 sts at beg of next 2 rows.

Dec 1 st at each end of next and every foll alt row, 11 times in all.

Cast off 2 sts at beg of next 2 rows.

Dec 1 st at each end of next and every foll alt row, 4 times in all.

Cast off 2 sts at beg of next 4 rows.

Cast off 3 sts at beg of next 2 rows.

Cast off 4 sts at beg of next 2 rows.

Cast off 8 sts at beg of next 2 rows.

RC shows 54.

Cast off rem 26 sts.

SIZE 106cm

Set RC at 000. Cast off 5 sts at beg of next 2 rows.

Cast off 4 sts at beg of next 2 rows.

Cast off 3 sts at beg of next 4 rows.

Dec 1 st at each end of next row. K1 row.

Cast off 2 sts at beg of next 2 rows.

Dec 1 st at each end of next and every foll alt row, 10 times in all.

Cast off 2 sts at beg of next 2 rows.

Dec 1 st at each end of next and every foll alt row, 5 times in all.

Cast off 2 sts at beg of next 2 rows.

Dec 1 st at each end of next row. K1 row.

Cast off 2 sts at beg of next 4 rows.

Cast off 3 sts at beg of next 2 rows.

Cast off 5 sts at beg of next 2 rows.

Cast off 8 sts at beg of next 2 rows. RC shows 56.

Cast off rem 28 sts.

JOIN RIGHT SHOULDER SEAM

Push 33[35:35:36:38] Ns to WP.

With wrong side facing, hang back right shoulder sts on to Ns. Remove WY. Push work behind latches.

With wrong side facing, hang corresponding front shoulder sts on Ns in front of latches. Remove WY.

Manually pull one set of sts through the other. Using MC and T10, K1 row. Cast off using latch tool method.

NECKBAND

With RB in position, set machine for 1x1 rib. Push 156[156:160:162:162] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib.

Using MC, cast on and K3 tubular rows. Set RC at 000.

Using MT-5/MT-5, K34 rows. Transfer sts to MB. Using MT-1, K1 row.

With wrong side facing, hang back neck over 50[50:54:56:56] Ns, right side neck over 45 Ns, centre front over 16 Ns and left side neck over rem 45 Ns.

Using MT+4, K1 row and cast off.

TO MAKE UP

With wrong side facing, block pieces out to correct size and steam press avoiding ribs.

Join rem shoulder seam using the same method as before.

Join neckband seam. Fold neckband in half to inside and slip stitch in place.

Sew in sleeves. Join side and sleeve seams.

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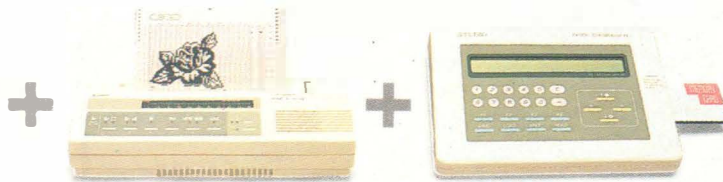
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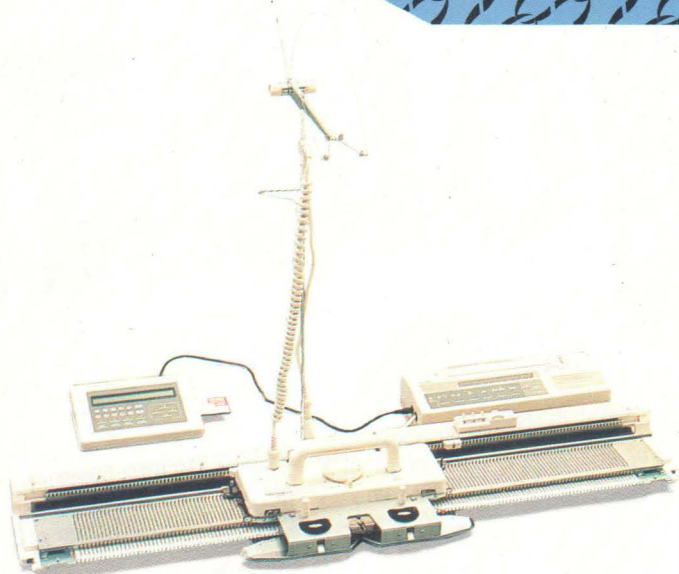
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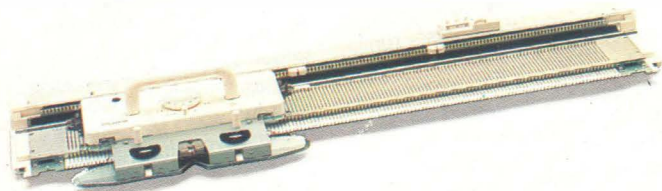
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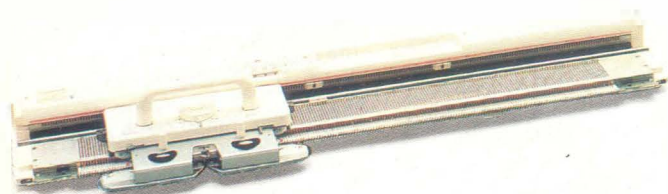
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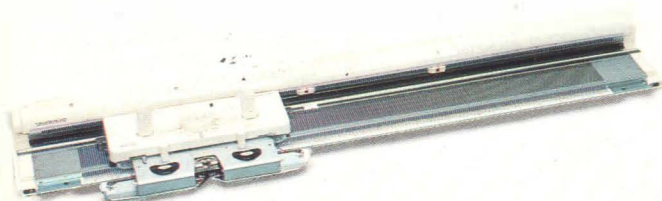
SK 890 *Chunky gauge*
Knits Mohair, Aran, Chunky



SK 860 *Double Knitting gauge*
Knits 4 ply, DK, Aran, Mohair



SK 840 *Standard gauge*
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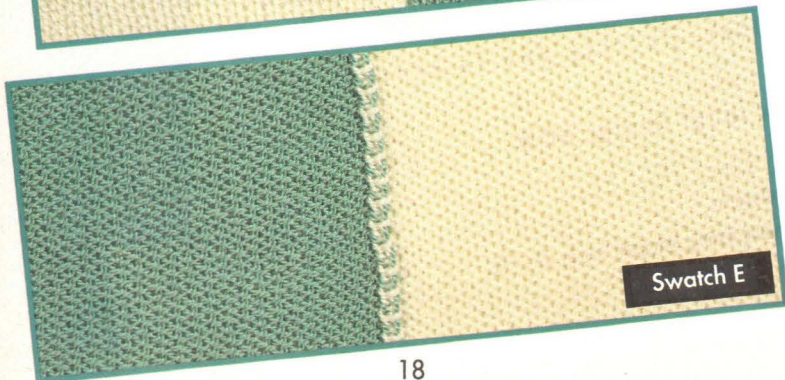
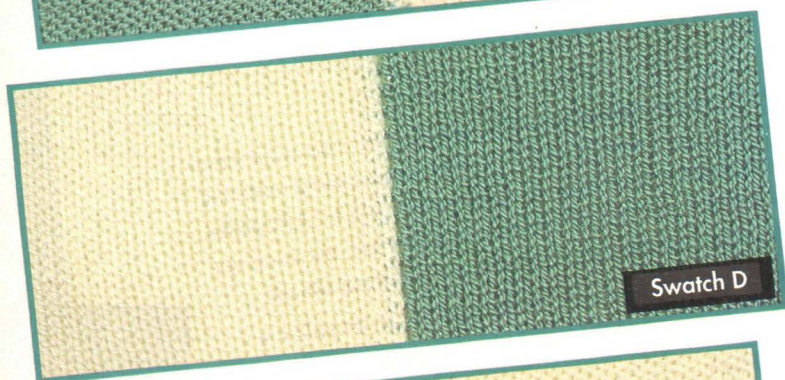
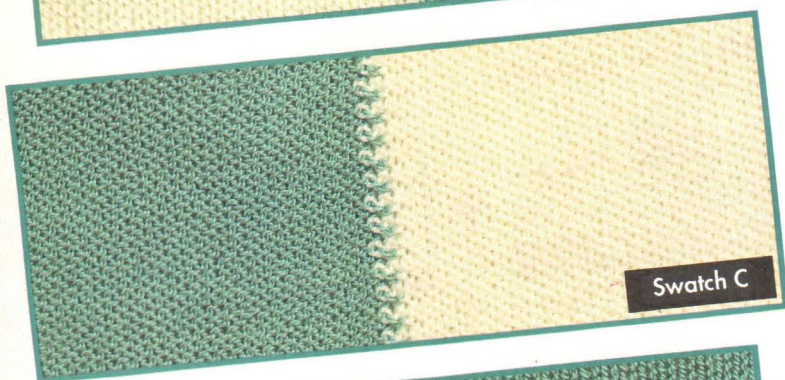
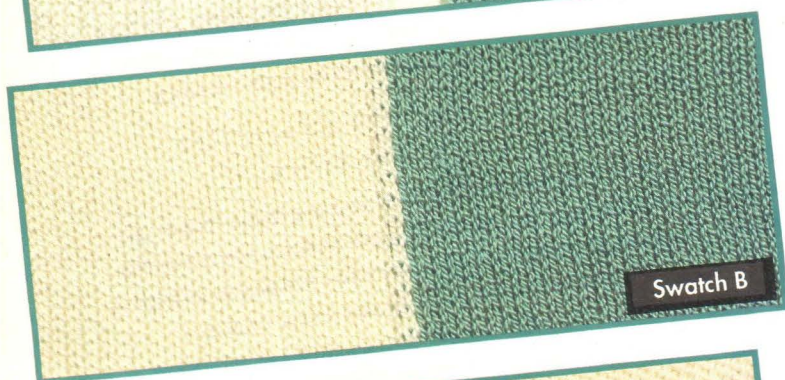
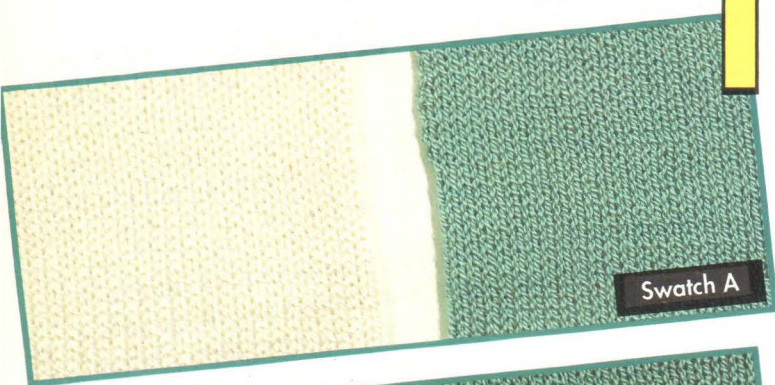
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The Hole Tr



In last month's issue, I discussed semi-automatic two-colour Intarsia with pushers, dealing mostly with zig-zags. As I said then, the most simple (and obvious) form of two-colour Intarsia is when the work is divided and the part on the left is one colour and that on the right is another. When you make this kind of pattern automatically with pushers, you immediately run into a problem. The two parts of the work are not joined together. I have knitted up a little sample and you can see what I mean on Swatch A. Because the two parts are knitted off separate cones of yarn and the join is a straight line, they are worked completely independently and it is as if they are two different pieces of knitting that just happen to be next to each other on the needle bed. That is all well and good if you are wanting to make a division, say for a neckline, but if it is a part of a complete garment piece, it is necessary to make the 'bits' knit together.

There is also the problem of holes forming where the colours join when working a zig-zag or diagonal as I did last month. Personally, I quite like the holes but I do realise that they are not everybody's cup of tea. Even though I am using a straight join as an example, most of what I am about to explain works just the same on zig-zags or diagonals. All the books tell you that to avoid holes at the joins of Intarsia, you should lay the strand of yarn into the hook of the adjacent needle which sounds simple enough until you are sitting at the machine wanting to do it. Basically, having knitted one section the free end of the yarn (which is now in the lock or colour changer) has to be laid into the hook of the needle holding the

first stitch of the other colour. As you can see from Swatch B, it does have the desired effect. The two parts are joined and there are no holes. Swatch C shows the reverse side. As I made my swatches on the back bed, this is what I saw as I sat at the machine. For bed and lock settings and procedure for the knitting, look in last month's *MKN*.

Green was the first part knitted so was threaded in Colour 1. After two rows of green, the free end was stretched across the beige section. With the point of the orange tool, I flicked the green yarn on top of the first beige stitch. After one row of beige, this little loop was knitted in and the gap between the colours closed. The beige yarn was now stretched over the green section, so I had to catch it on to the first green stitch leaving a beige loop on the first green stitch. By repeating this procedure, the two halves were 'woven' together. It is not difficult, but it is time consuming. It took me sixteen minutes to knit one hundred rows which is not surprising as I was knitting two, stopping, going to the colour changer, knitting one, stopping, knitting one, going to the colour changer, knitting two, stopping and so on and so on. The sixteen minutes does not include the time that I took to unpick when I forgot to hang the yarn for a couple of rows and ended up with a big hole. You must be careful not to snag the yarn up on the stripper when laying the yarn as this can result in the work dropping off the machine which also happened to me — it wasn't my day!

Swatch D shows what happens if you hang only one of the colours. In this case, I just hung the green on to the beige. As you can see the two sides are

uth

Avoiding the holes on two-colour Intarsia

joined but, the join is not so tight and tiny holes have formed. As I only had to stop every four rows, and then always hung the yarn in the same way (which meant that I didn't have to stop and think what to do next), my speed went right up. One hundred rows took just under ten minutes.

Having spent all this time explaining laying threads, there is a much simpler way for us to avoid the holes which will work in a lot of cases. All you need to do is bring up a single needle on the opposite bed (in my case, the front bed). With the lock for this bed set to N so that the needle knits, the two parts are joined automatically and it is fast — four minutes for one hundred rows. Actually, I think that this gives a better result than stranding because the loop is not knitted in to the main fabric. I was lucky with my swatches but sometimes the strand can work its way in front of the stitch it is hung on and show in the front of the knitting. The only thing against working with the extra needle is that you do get quite a big ridge on the reverse (Swatch E). There are four rows of knitting on this needle as against two on all the others. Be careful with the choice of stitch size on the opposite lock. The natural tendency is to make the stitch size the same for both locks but remember that the main lock is effectively working stocking stitch which needs a big stitch size. The area of the single stitch is effectively double bed work so needs a smaller stitch size. The secret is to average it out. I used $5\frac{1}{2}$ for the main lock and 2 on the other one. $5\frac{1}{2}/5\frac{1}{2}$ would be much too loose and loopy (there has got to be a bad joke in there somewhere). The ridge can be reduced considerably by setting the opposite lock to CX instead of

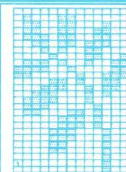
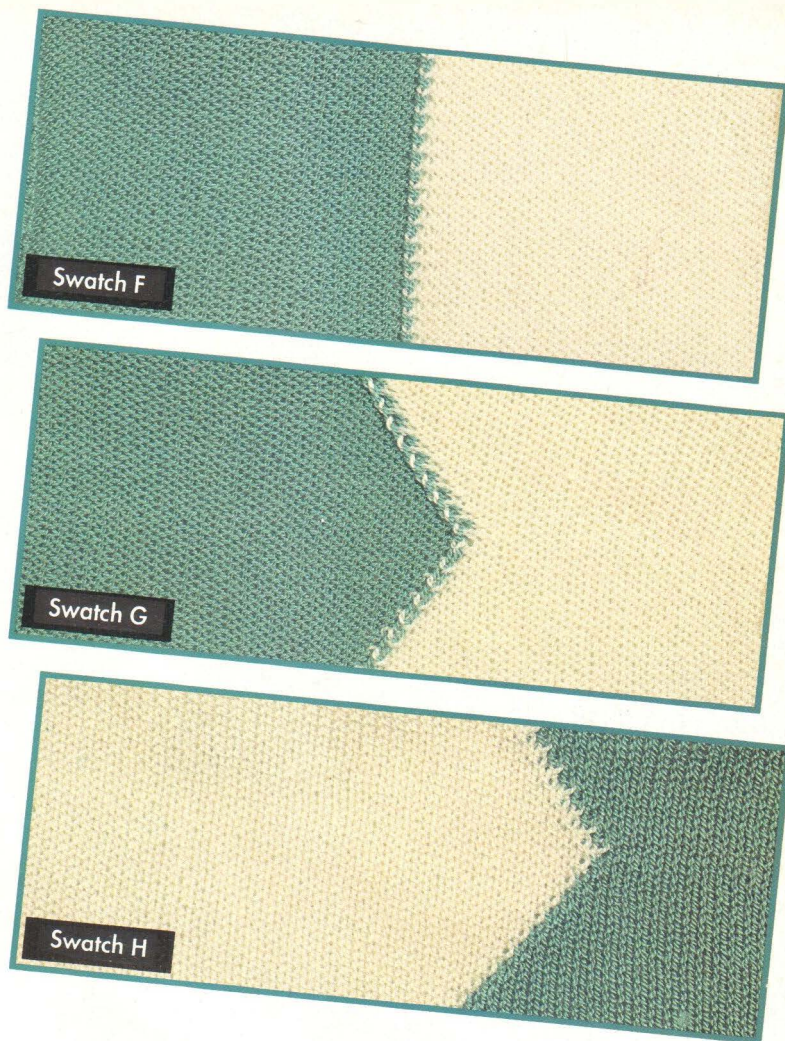
N. The single stitch is then knitting only on alternate rows and the result is a much neater join (Swatch F).

Obviously, this technique cannot be used as it is on diagonal or zig-zags because the join is not always in the same place. Fortunately, it can be adapted. Provided you are only moving the join one stitch at a time, you can use the racking handle to move the beds so that the single stitch continues to sit over the join. Once again, this means that you have to sort yourself out right at the beginning and I strongly suggest that you have a trial run before doing this on an actual garment. It stands to reason that you must begin with the beds racked all the way over to be able to use the full six turns. Which way you have to rack will depend on the direction that you are moving the join and also which bed you are using as the main bed which is why I suggest the trial run. The clever bit comes when you want to move the join more than the six places that the racking handle allows. Pick up the single stitch with the orange tool and hold it up clear of the beds. Rack the beds all the way back to the original position and replace the stitch on the needle which is now sitting over the join. Before continuing to knit, check that the needle you have just taken the stitch off is in non-working position otherwise it will knit. Swatches G and H show both sides of the work.

I am afraid I am out of space once again. Next month I will be discussing some more interesting effects using pushers for Intarsia.

Until then,

Shere

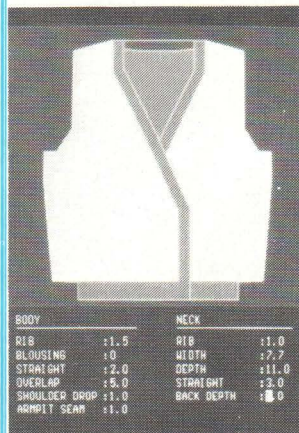


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DIAMONDS

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4

Lady's Long-line Cardigan



MACHINES: These instructions are written for standard gauge electronic machines with ribber

MACHINES WITHOUT RIBBER: See page 113

YARN: Brockwell Plain Cotton 4 ply and Bouclé Cotton 4 ply

FIBRE CONTENT: Both yarns are 100% Cotton

COLOUR: We used Plain Cotton in Moss Shade 539 (MC) and Bouclé Cotton in White 504 (C)

STOCKISTS: To obtain these yarns, please write to Brockwell Yarns, S & J Andrews (WY) Ltd, Stansfield Mill, Stansfield Mill Lane, Triangle, Sowerby Bridge, W. Yorks HX6 3LZ

SIZES

To suit small[medium:large].
Finished measurement 91[108:127]cm.

Length 68[69:72]cm.

Sleeve seam 48.5cm.

Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Brockwell Plain Cotton 4 ply.
1 x 450g cone in MC.

Brockwell Bouclé Cotton 4 ply.
1 x 300g cone in C.
8 buttons.

GARMENT WEIGHS

515g for small size.

MAIN TENSION

Wash, dry and press tension swatch before measuring.

29 sts and 35 rows to 10cm measured over Fair Isle patt (tension dial approx 9).

Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 113.

NOTE

Knit side is used as right side. Measurements given are those of finished garment and should not be used to measure work on the machine.

MYLAR SHEET PATTERN

Fill in mylar sheet before starting to knit.

BACK

With RB in position, set machine for 1x1 rib. Push 65[78:91] Ns at left and 66[79:92] Ns at right of centre 'O' on MB to WP. 131[157:183] Ns.

Push corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAL.

* Using MC, cast on and K3 tubular rows.

Set RC at 000. Using MT-6/MT-6, K2 rows.

Using MT-5••/MT-5••, K2 rows.

Using MT-5•/MT-5•, K2 rows.

Using MT-5/MT-5, K12 rows.

RC shows 18.

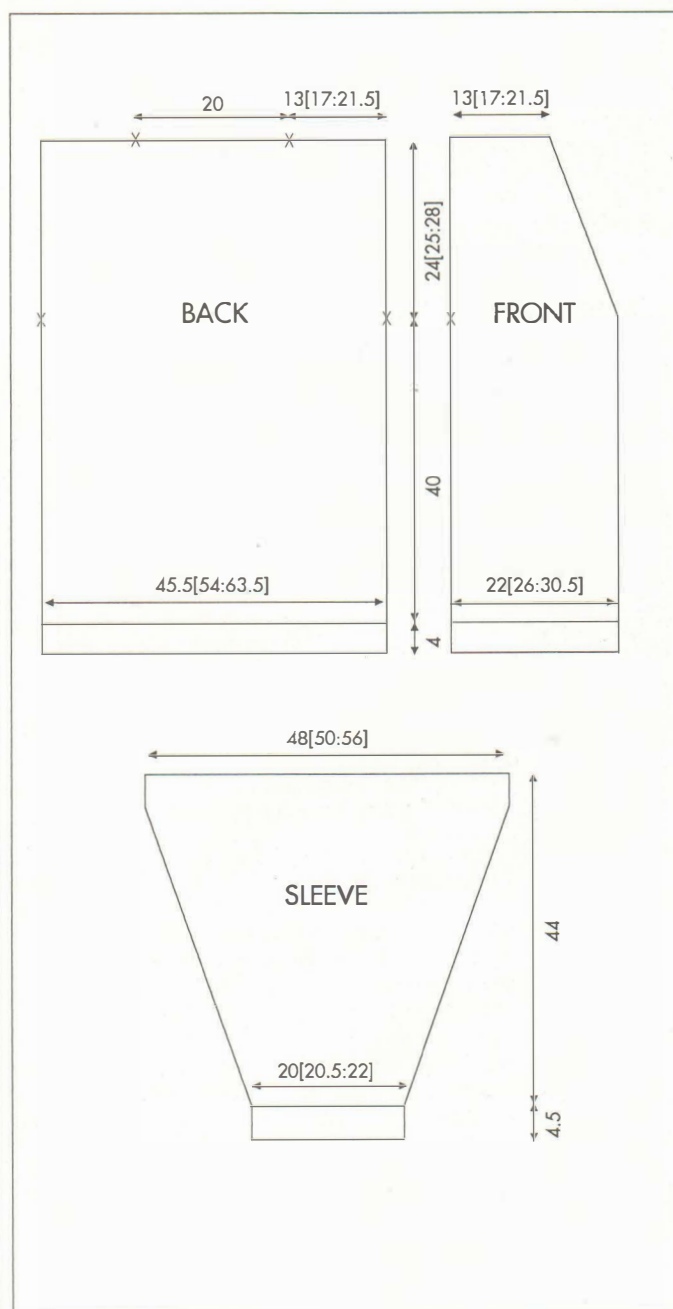
Transfer sts to MB. Inc 1 st at left edge. 132[158:184] sts.

Insert mylar sheet and program machine for patt. Using MT, K1 row to select. CAR.

Set RC at 000. Set carriage for Fair Isle knitting. Using MC in feeder 1/A and C in feeder 2/B, work in patt *.

K140 rows.

Place a marker at each end for start of armholes.



Set RC at 000. K until RC shows 84[88:92].

Using a separate length of MC, cast off the centre 58 sts for neck.

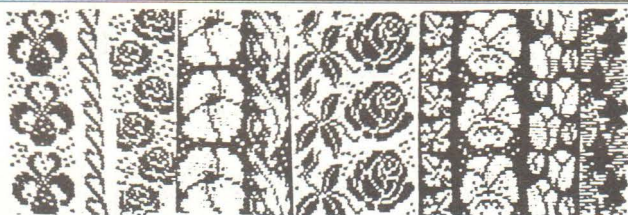
Using WY, K a few rows over rem 37[50:63] sts at right and release from machine.

Rep over rem 37[50:63] sts at left.

LEFT FRONT

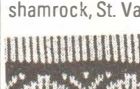
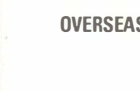
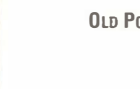
With RB in position, set machine for 1x1 rib. Push 61[75:87] Ns at left of centre 'O' on MB to WP. Push corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAL.

Work as given for back from * to *. 62[76:88] sts. K140 rows.



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Place a marker at each end of last row.

SHAPE NECK

Set RC at 000. Dec 1 st at right edge on next and every foll 3rd row, 25[26:15] times in all.

Dec 0[0:1] st at right edge on every foll 0[0:4th] row, 0[0:10] times. 37[50:63] sts.

K until RC shows 84[88:92].

Using WY, K a few rows and release from machine.

RIGHT FRONT

Work as given for left front, reversing needle settings and shapings.

SLEEVES

With RB in position, set machine for 1x1 rib. Push 28[29:31] Ns at left and 29[30:32] Ns at right of centre '0' on MB to WP. 57[59:63] Ns.

Push corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAL.

Using MC, cast on and K3 tubular rows.

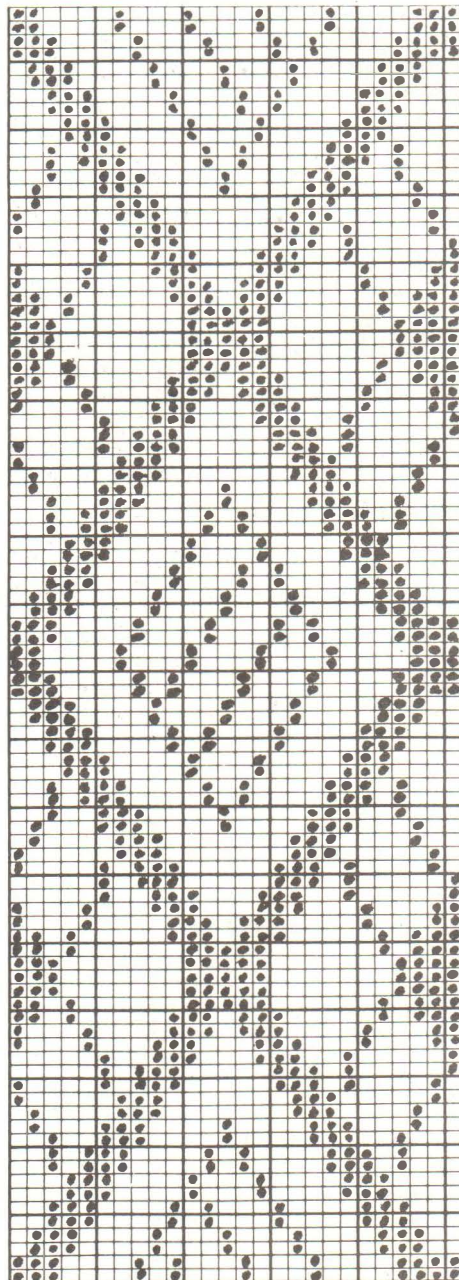
Set RC at 000. Using MT-6/MT-6, K18 rows. Transfer sts to MB. Inc 1 st at left edge. 58[60:64] sts.

Insert mylar sheet and program machine for patt. Using MT, K1 row to select. CAR.

Set RC at 000. Set carriage for Fair Isle knitting. Using MC in feeder 1/A and C in feeder 2/B, work in patt.

Shape sides by inc 1 st at each end of next and every foll 3rd row, 15[26:48] times. 88[94:160] sts.

Inc 1[1:0] st at each end of every foll 4th[4th:0] row, 25[17:0] times. 138[146:160] sts.



K until RC shows 154.
Using WY, K a few rows and
release from machine.

JOIN SHOULDER SEAMS

Push 37[50:63] Ns to WP. With
wrong side facing hang back
right shoulder sts on to Ns.
Remove WY. Push sts behind
latches.

With wrong side facing, hang
corresponding front shoulder sts
on to Ns in front of latches.
Remove WY.

Manually pull one set of sts
through the other. Cast off
loosely.

Rep for rem shoulder sts.

INSERT SLEEVES

Push 138[146:160] Ns to WP.
With right side facing, hang one
armhole edge from marker to
marker evenly on to Ns. Match
shoulder seam with centre N.
Push work behind latches.

With wrong side facing, hang
last row of sleeve on to Ns in
front of latches. Remove WY.

Manually pull one set of sts
through the other. Cast off
loosely.

BUTTONHOLE BAND

With RB in position, set machine
for 1x1 rib. Push 19 Ns on MB
and corresponding Ns on RB to

WP. Arrange Ns for 1x1 rib.
Using MC, cast on and K3
tubular rows. Set RC at 000.
Using MT-6/MT-6, K4 rows.
Make a buttonhole over the
centre st, K22 rows, 8 times.

K until band is long enough
when slightly stretched to fit
around front edge.

Release on WY.

TO MAKE UP

Join side and sleeve seams.

Attach band. Adjust length as
required and cast off sts.

Sew on buttons.

Wash garment. Reshape while
damp then dry flat.

Press on wrong side.





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Despite its political problems, Northern Ireland succeeds in maintaining a flourishing clothing industry, employing some 15,000 people with a sales turnover of £28 million. And much of this is in knitwear which has many successful Irish designers. One such name 'hitting the headlines' is Edel MacBride of Londonderry, whose sweaters are now attaining international recognition, and which, even with a price tag of more than £200 command a ready market. MacBride knitted garments are to be found in prestige shops throughout Ireland, England, Scotland, Wales, the United States and Canada, as well as a department store in Venice which has 24 outlets throughout Italy. Edel went to school in Donegal and left with a very creditable list of top passes in seven subjects including Art. She then progressed to a Technical College with a one-year certificate in Visual Education (Foundation Art

IRISH INSPIRATION

Studies), followed by a stint at Limerick College of Art, Commerce and Technology. She then obtained a 3-year College Diploma in Fashion Design with Credit, a 2-year National Certificate in Fashion Design with Credit, and Parts 1 and 2 City and Guilds Fashion Design with Distinction — all setting the foundation for her future career. Additional study included a

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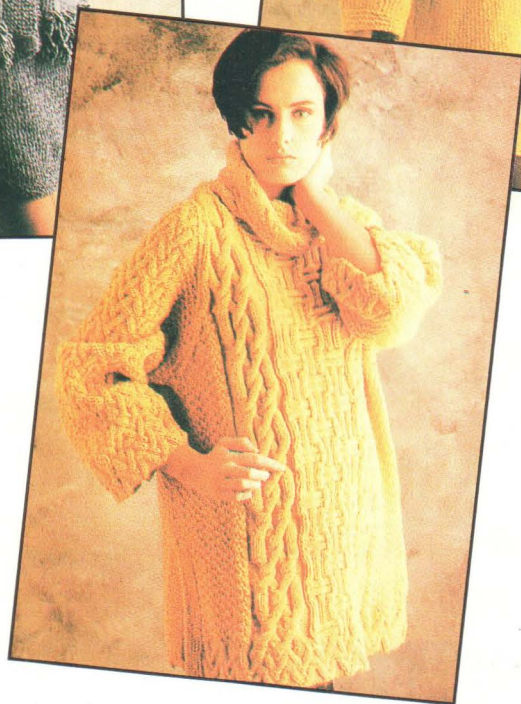
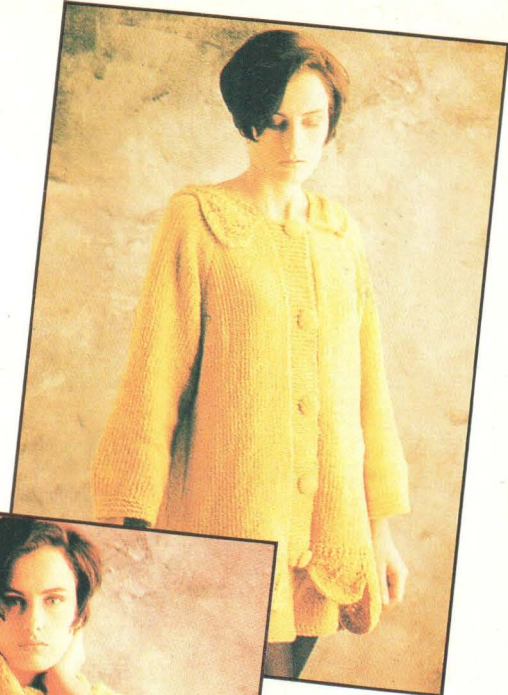
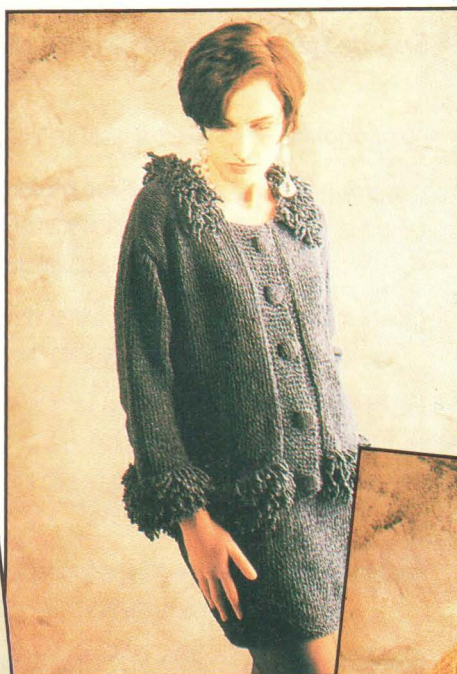
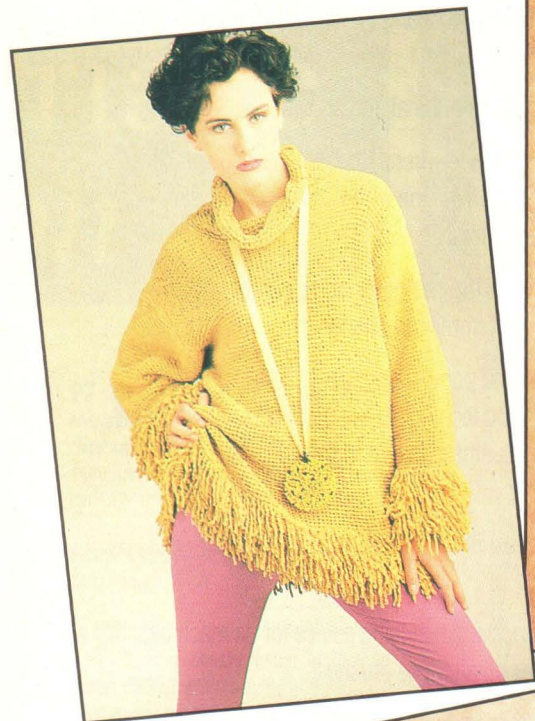


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graduate enterprise programme at the University of Ulster, a course designed to educate graduates planning to start their own business. With this essential groundwork behind her, Edel then embarked upon a series of work experience. She gained experience on the factory floor working with a knitwear manufacturer in Ireland during one summer. She became full-time designer at the famous company of Kilcarra Yarns of Donegal, designing and writing knitting patterns. In 1987, she set up business and began designing and producing for the famous Paul Costelloe's men's wear collection. A great opportunity followed, as a result of a project designed to assist Irish entrepreneurs by placing them with related USA businesses. Edel completed the Neiman Marcus employee

training programme and worked in areas of display, store management and fashion show organisation within this world-famous store. For six years, Edel then worked as a freelance designer for Tivoli Spinners completing a number of the knitting patterns included in their seasonal ranges. With extensive experience in many facets of the knitwear industry, in 1991 Edel decided to concentrate on establishing a commercial range of women's wear to balance the relative seasonality of the men's wear market and exploit developments within women's machine knitwear. In the same year, she became the Special Award Winner at the Satzenbrau Fashion Awards. She was also regional finalist in the 'Headstart' business programme, Ulster TV 1992,



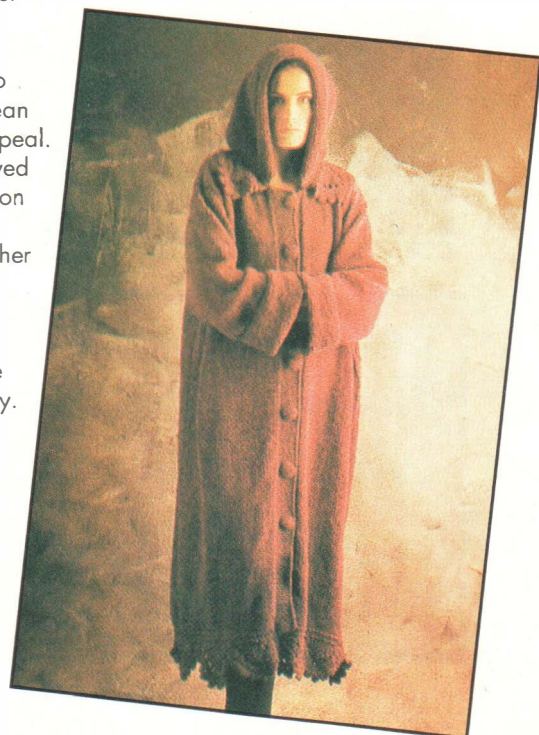
and British Telecom 'Star Award' 1992. In the same year Edel won the Most Enterprising Young Executive Award for Northern Ireland business and professional women. Perhaps nowadays, it is for her very distinctive cotton chenille sweaters that Edel is best known, and these have been prominently featured in some of the top women's magazines. Her innovative 'fur' trimmed sweaters are a personal signature which have won her international renown. She takes chunky cotton chenille, adds rows of traditional Aran stitches and

produces knitwear which in many ways is unique. These garments are fast becoming collector's items. Today, Edel MacBride employs six full-time employees and more than 100 outworkers and is now adding accessories such as skirts and trousers to enhance the knitwear. She works exclusively in natural fibres and says that seasons are no longer so well defined. "Mild winters mean that people are buying cotton and linen in the winter and wool in the summer". This, she feels, "evens out all round". The MacBride workforce is

on both sides of the border and there is a cross border training scheme. Trips to Italy are being organised as well as yarn fairs throughout Europe. Funding by leading Irish businessmen on both sides of the border are helping people to put aside political differences.

Edel is also eager to broaden her European connections and appeal. She recently employed a Spanish assistant on temporary work placement and has her eye on the big EEC market. Edel has a genuine enthusiasm for being part of the European community. Edel lists her career objective this way: "To become a well-known and respected Fashion Designer in Ireland, UK, Europe and the USA. To do this by

designing two successful collections yearly with emphasis on exciting knitwear, high quality and an efficient business structure". Most of us would feel that Edel is well on the way to attaining her goals.



**THE APRIL ISSUE
ON SALE
18th MARCH
WILL INCLUDE:**

Step by Step — Making and finishing a perfect neckband in six easy *fully illustrated* stages.

Maxi-motifs — Trouble-free motif knitting using original Zodiac designs.

Use your Sewing Machine for Making Up — Irene Krieger illustrates practical ways to combine your sewing machine with your knitting to save time and give a professional finish.

Chart it Yourself — Ruth Lee, one of Britain's top designers and teachers with guidance on getting the best from your charter.

From the USA — Joyce Schneider, author and popular seminar lecturer joins the team this month with tips and techniques for all knitters. Her account of how she came into this business is told in 'Introducing Joyce Schneider'.

Fashion Illustration — Add patterning to last month's fashion outline with Wendy Damon's help.

Machine Works — Peter Free's maintenance and servicing advice for all machines, this month he concentrates on all those brushes!

Masterclass — More 'Sampler Sweaters' from Betty Abbott with mylar sheet versions for non-PPD owners this month.

Stitch Pattern Library — This month's pull out and keep supplement has a floral theme. It not only contains Fair Isle designs for all types of machine but also some tuck, double Jacquard and punch lace versions.

Patterns-a-plenty keep you in touch with current style and are easy to knit and wear. 'April Showers' is a delightful Fair Isle sweater that any child would love.

A long-line sweater or a short sleeve collared top with beautiful cable details that are deceptively easy to knit.

For the Duo owner, a two-piece suit for a special occasion features the new long-line skirt (which can easily be amended to any length).

The floral theme of our Stitch Library is reflected in a charming lady's sweater which can be worked on any punchcard machine — as can the man's subtly shaded cotton Fair Isle sweater.

Chunky owners have their own special garment — a Fair Isle made up from mix and match borders, that could be readily adapted for lots of colour variations.

There's lots of variety in the rest of our features — in Adapt-a-Pattern we look at sizing and ease and give designer-look ways of using odd dye lots for a man's sweater.

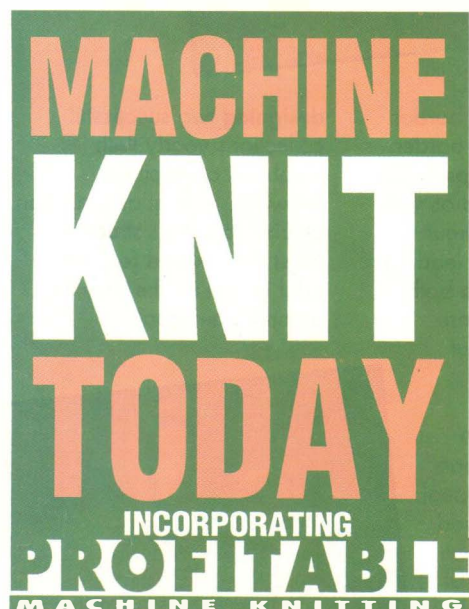
Betty Barnden's 'Fabrics and Furnishings' contains an intriguing Intarsia style technique in weaving, used to make a fashionable shoulder bag.

Patchwork, dressmaking with knits and appliqué are explained together in Carole Baker's 'Surface Decoration with Fabrics'.

'Punchcards with a Plus' goes 'down under' with a kangaroo theme and florals abound in accessories to buy or make yourself.

All this plus an easy-to-enter competition with the opportunity to win the latest Brother punchcard machine, 'Computing for Knitters', 'The Knitter's Diary' — well, why not take a peek yourself?

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A Machine
Knitting News
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PUBLISHING

ON SALE
18th MARCH

A1

Section 5

Section 4

Section 3

Section 2

Section 1

Last month we drew our own pattern on to a blank design sheet but, this month, we are going to use one of the patterns from the basic set of design sheets which come with the PE1 Design Controller. We will be using the pattern in a few different ways so, not only are we going to create an interesting and attractive fabric, but we are also going to practise moving our point cams and needle 1 cam around.

SECTION 1

Inspection light on.
Insert design sheet 2, pattern 17.

Set pattern width indicators to 0 and 24.

Buttons 1 left, 2 left.

Needle 1 cam at centre '0'.

Point cams at edge of knitting.
Using cream 4 ply, cast on 40 stitches each side of centre '0' and knit a few rows.

Insert yarn separators.

NOTE: We are going to knit Fair Isle, so these help to keep the two yarns separated, as you might guess by the name 'yarn separators', but more importantly, we are going to knit some single motif Fair Isle too, and this is when the yarn separators really come into their own. It is always a danger that the two yarns will become tangled when you have to knit quite a large section of plain knitting before you reach the Fair Isle section. The main yarn should lie on top of the yarn separator and

Change!

Laraine explains how to create several new patterns by moving the needle and point cams

the contrast yarn should lie under it. The contrast yarn may occasionally pop up, so keep an eye on it and slip it back under the yarn separator if this happens.

Inspection light off.

Set carriage for Fair Isle.

With cream in feeder 1 and green in feeder 2, knit 34 rows.

You will notice that some of the rows knit only in cream. In fact, the first row of the pattern knits in cream only, but don't worry about it. You don't need to remove the green from feeder 2 and the yarn separators will ensure that the green behaves even though it is 'floating' the whole way across the row. You have now knitted one whole repeat of the pattern plus the three 'zig-zag' rows at the beginning of the pattern.

SECTION 2

We are now going to knit a single motif of this pattern. Point cams 12 left and 11 right of centre 'O'. The right point cam is at 11 rather than 12 so we can eliminate the 'extra stitch' at the right edge of the pattern. The 'extra stitch' works with the all-over pattern but will look odd on a single motif. We are also going to move the

needle 1 cam so we can have the 'diamond' shape in the centre, that is, needle 1 cam at 12 left.

NOTE: Because we have moved the needle 1 cam and point cams, we need to pass the carriage over them so the carriage can memorise the new position. However, the next two rows of pattern are plain, which means the carriage doesn't really need to know where the needle 1 cam and point cams are for those two rows. This is convenient for us because it means we can use these two plain rows to memorise the new positions rather than taking the carriage across and back without knitting.

With cream in feeder 1, green in feeder 2 and the carriage still set for Fair Isle, knit 24 rows.

We now have one more row of the pattern to knit before the design sheet returns to the beginning of the pattern.

SECTION 3

Set the machine for all-over Fair Isle again, that is, point cams at the edge of the knitting. We will also move the needle 1 cam to centre 'O' to shift the pattern back to the same

position it was in for section 1. We have one row at the end of the pattern still to knit, and it is plain. The first row of the pattern is also plain, so we have two plain rows again to 'memorise' the new position for the point cams and needle 1 cam.

With cream in feeder 1, green

in feeder 2 and the carriage still set for Fair Isle, knit 35 rows.

You have now knitted one whole repeat of the pattern plus the three 'zig-zag' rows again.

The next two rows are plain, which will allow us to move the needle 1 cam and point cams



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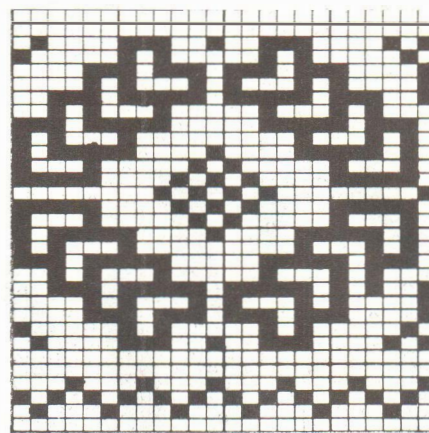
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Silver Reed Machines Laraine McCarthy



again without having to work the 'memory' rows for the carriage.

TIP: If you want to look at where you are in the pattern at any stage, simply switch the inspection light on and the design sheet will rewind to show you the next row you are going to knit. To continue, simply switch the inspection light off again and the design sheet will reset itself.

SECTION 4

This time, instead of knitting a single motif 'diamond' we are going to knit a single motif 'cross'. We do this by leaving the needle 1 cam where it is so we get two halves of the pattern in the centre. The two halves of the diamond form a cross.

Move the point cams to 12 left and 11 right of centre 'O'. By setting the right point cam to 11 rather than 12, we eliminate the 'odd stitches' in the centre of the pattern. With cream in feeder 1, green in feeder 2 and the carriage still set for Fair Isle, knit 25 rows.

SECTION 5

Reset the point cams for all-over

patterning by moving them to the edge of the knitting. Continue in Fair Isle for 35 rows.

Inspection light on.

Set carriage for stocking stitch. Knit a few rows using cream and cast off.

You have several options with this fabric. Use it as we have knitted it here to knit a whole garment. Alternatively, use section 1 as a border or shoulder trim or perhaps place the single motifs randomly on a sweater. Whichever option you choose, you are bound to end up with an attractive and eminently wearable addition to your wardrobe.

Laraine

Yarns used:

Forsell Pure New 4 ply Wool.

Cream — Ivory 100

Green — Pistachio 170

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All Change!

SILKY PUNCH LACE

I was very interested in your feature on punch lace (Oct '92). I tried it out with Duomagic and Silky and knitted a nice shawl for a baby's christening. It was square, roughly 29 inches square and I finished it with a six inch fringe all round with Duomagic and Silky together. The effect was very nice. Punchcard no 17 was the one I used. Thought you would like to know that 'Silky' is a change from sewing cotton as a second yarn.

Mary Paterson
Garthomlock
Glasgow

I read of the problems Irene Krieger faced when using fine yarn. I had also tried sewing thread when knitting on my Knitmaster 323 using punch lace. When I tried Bramwell Silky with the same shade of 4 ply acrylic, the effect was just what I wanted — a silky finish to a lacy pattern.

A great advantage of using Silky is the wide colour range which Bramwells always offer and being manufactured for use on knitting machines it 'flows freely', overcoming the main problem. I had already completed a jumper and baby's jacket using this method with card 2 from the Knitmaster basic set before even reading my copy of MKN.

Although I do not own a Duomatic I always read every article in your magazine and find the 'Hints and Tips' very useful, and the 'Letters' either amusing or informative, sometimes both.

Mrs Doris E Washbrook
Hertford

AVOIDING DRAGGED THREADS

Recently I have been doing some Fair Isle knitting and thought you would be interested in my method of casting on and off when using more than one colour. When casting off more than one stitch — e.g. at armholes — instead of using one colour only, try using the colours alternately so that both colours are then ready at the correct place to start knitting again, this prevents a dragged thread when the machine picks up the second yarn.

By using alternate colours at neck or shoulder cast off, a nice stretchy edge can be obtained and the colours won't show when the work is sewn up. You can still get the stretchy effect by

HINTS & TIPS

*Have you overcome a specific problem?
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using two separate pieces of yarn in the same colour on plain work.

This also applies to casting on — a crochet cast on using two ends alternately gives a more flexible edge.

Many thanks for a most interesting magazine — full of ideas.

Joan Waive
(Runnymede Machine Knitting Club)
Addlestone
Surrey

ON THE LOOSE

Many times I have benefited from the Hints & Tips and Letters pages in your magazine and would like to pass on one. More of a warning. Do check all screws on machine and carriage occasionally. Recently I had to call an engineer out to my electronic, the problem — a screw had worked loose on the back of the bed, jammed three needles, loosened a plate under the bed which in turn had displaced an end-coder.

That isn't all, within a few days my knitleader was playing up, a screw had worked loose on the carriage which held the tripping arm steady. I am waiting for the third screw, but have checked all I can find!

Vera Wilson
Chelmsford

OF INTEREST

I may be 'teaching grannie to suck eggs' but a number of knitting colleagues have been interested when I've used the following.

1. We all know about casting on with weaving brushes engaged, but did you realise that if you allow enough yarn for two rows and bring forward the opposite needles to cast on row, this then knits as first row i.e. yarn across

needles, this time left to right, you achieve a firm cast on edge. Ideal for narrow slip stitch hems.

2. When knitting skirts (flared) and edge to edge jackets where no hem is required I cast on as if for rib (1x1), knit one and a half circular rows (three moves of carriage), two rows rib then move stitches on to main bed and continue in pattern.

Sides/fronts and neck edge of jackets finish with two rows of double crochet. It really looks

good — especially when using thread lace, which incidentally I knit with contrast to front (usually toning) it makes a really super 'material' especially if using 4 ply and Silky (one strand). Thoroughly enjoy my copy of *Machine Knitting News* each month and supplements have been really useful.

Barbara Hunter
Horndean

TAKE A BREAK

Regarding Roz Kellett's article in Hints and Tips, January 1993, I would agree that initially the tension dial is what determines the stitches, rows and texture required to produce a satisfactory garment, but would also like to add that the yarn break tension can also make a slight difference and it is worthwhile noting the position the dial is in when working the tension piece, just in case there is a time lapse before knitting the garment and a chance that it has been moved.

I'm sure readers will already know that they can wrap very fine yarns around twice for added tension.

Irene O'Hara
Llandudno

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Searching for a particular punchcard, a club in your locality, or operating instructions for an out-of-date machine?
Let this page help you track them down.

SHORT SLEEVE

Could someone please help me? I bought some wool in a shop, which has since stopped trading. I have almost knitted a garment but don't have enough to finish the second sleeve.

I cannot get this wool anywhere locally, it is Glenheather double knitting, and on the band says Made in Great Britain by Linsey

Wools, but no address of their mill. I would be most grateful.

Mrs M Hawken
Pl mouth

MISSING PART

Could any of your readers please help me? I have a Knitmaster chunky with ribber, it is basic. I would like to get a PS150 pattern selector, a

friend gave me one, but unfortunately she cannot find the part that selects the needles for the pattern. I would be very grateful if any of your readers could help. I would pay for any costs.

Mrs Hardingham
Waltham Abbey
Essex

LOST, NOT FOUND

I have a Knitmaster ES302 and I feel sure many of the patterns in the knitting magazines could be done on this machine. I have lost the original instructions and sent away for a copy but it does not help as much as the original book. Could any kind reader help with a copy or any tuck stitch patterns or any patterns for this machine as I don't seem to be able to manage without a pattern.

ES Ivester
Mothil
Scotland

GOING TO A GOOD HOME

I recently bought a Brother KH551 knitting machine from a cancer charity shop and as in many of your requests, no instruction book was with it. I've cleaned it up and if any of

your readers could help me, (even a photocopy would help), I would recompense postage etc. My husband is in a nursing home and there are several ladies in there who would be interested in it.

Volunteer occupational therapists visit the home twice weekly and think the machine would help these ladies quite a lot.

I own a Toyota 858 and am quite happy with it. I have a number of back issues of MKN which I am sure they will enjoy too.

Mrs Mar Ralph
Hull

ANY VOLUNTEERS?

We would welcome a volunteer worker to help our knitting group in our day centre at the Elephant and Castle, London. We need your expertise and in return you will find a friendly atmosphere with staff support. You may be interested for your own enjoyment, or as experience and introduction to working with adults in the community. Please phone Margaret Fisher for further details on 071-703 4596.

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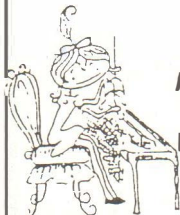
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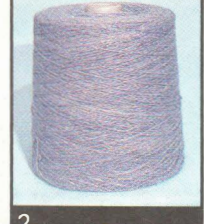
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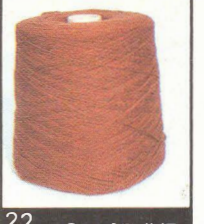




1. BLACK



2. GREY



22. CHESTNUT



21. MINK



3. WHITE



4. LAVENDER



20. ARAN



19. PEACH



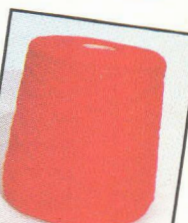
5. PINK



6. CLOVER



18. RUSTIC RED



17. RED



7. HYACINTH



8. RASPBERRY



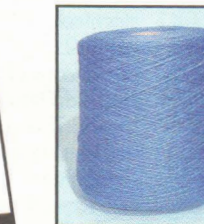
16. JADE



15. MINT



9. NAVY



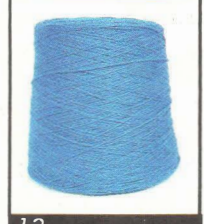
10. BLUEBELL



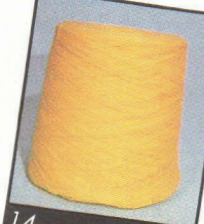
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The combination of self-coloured texture on to plain or slightly textured backgrounds has become an attractive feature of current knitwear. There are many ways of achieving this effect, but floral themes are always popular. There are some simple ways of making knitted flowers, even leaves or individual petals on the machine — the following ideas are suited to all machines as they require no patterning facility — except the potential of using holding position.

BASIC SINGLE FLOWER

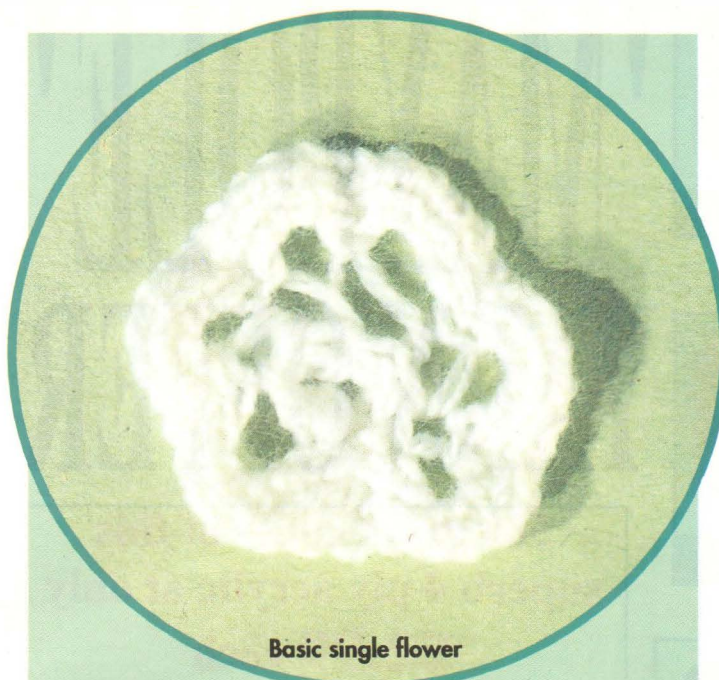
Cast on 5 sts by hand and K2 rows. Hang a claw weight to cast on row or first row. The weight should be moved up regularly as the 'outside' knitting (for the petals) progresses. *Set carriage for HP (you do not 'e' wrap here, the 'holes' are a strong part of what actually forms the petals). Push 2 Ns at left to HP and K12 rows. Set carriage so HP Ns will K and K2 rows*. Rep from * to *, 6 to 10 times in all. Fasten off.

Join into a circle. If desired, you can run a gathering thread through the inside section to pull up for a 'solid' centre.

MULTI-LAYERED FLOWER

This works on the same principle as the first flower — extra rows being knitted where petals are to be formed whilst one edge is minimally knitted. You can work two or three layers in this fashion — this example has three layers.

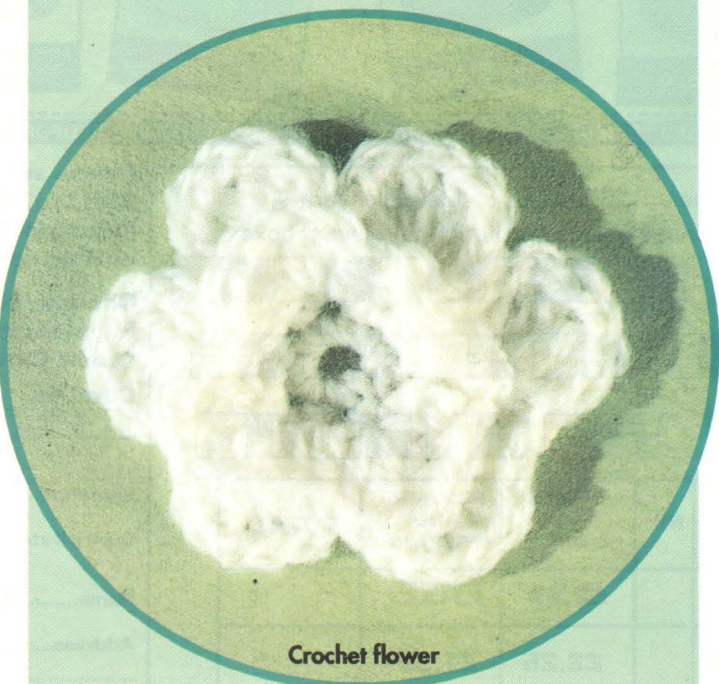
Cast on 9 sts by hand and K2 rows. CAR. *Set carriage for HP and push all but 3 Ns nearest carriage to HP. K12 rows. CAR. Push next 2 Ns (those nearest WP Ns) to UWP and K1 row. Push end 3 Ns at right to HP (so you are now knitting on 2 sts only). K7 rows. CAR. Push next 2 Ns at left of WP Ns to UWP and K1 row. CAL. Push 2 Ns at right from



Basic single flower



Multi-layered flower with lacy leaves



Crochet flower

WP to HP. K5 rows. CAR. Push last 2 Ns at left to UWP and K1 row. Push 2 Ns at right from WP to HP and push end 3 Ns at right to UWP, K1 row. Push 2 Ns at far left to HP*. Rep from * to *, 12 to 20 times in all. Cast off.

Join into a circle. Gather centre of flower (as before) if desired. Depending on the yarn, flower can be left as it is, or teased and pinned out into its separate petal layers and lightly steamed.

ALTERNATIVES

Once you have worked just one of these flowers, I think you will find it quite simple to see how differing numbers of layers and petal sizes can be made. If you want two instead of three layers, either cast on two less stitches and work as given, omitting directions for the third set of two stitches. Or, you could use the same number of stitches, but make each of the stitch sets 3 stitches instead of our 3:2:2:2.

For a larger flower, you can add additional stitches and layers. The most effective flower shapes are achieved when there is a minimum of two rows difference between each stitch set and a greater difference can be even better. Remember that these flowers can be worked in any yarn thickness — from 2 ply through to double or even chunky knitting (on a chunky machine). So if you choose the same basic colour for several flowers, but in differing thicknesses you could end up with a very varied bouquet!

If you crochet as well as knit, there is an extremely quick and versatile flower-making method, which borrows its basic technique from the traditions of Irish crochet. I find I can work many variations on the following basic pattern:

CROCHET FLOWER 1

Abbreviations used: ch =

Floral Appliqués

Surface decoration is again a fashion point this season.

Carol has a few ideas for you to try and develop

chain; dc = double crochet; htr = half treble; st = stitch; tr = treble

Make a ring of thread and work 8 dc into ring. Pull thread tight and slip stitch to close.

1st Round: 1 dc into first dc, *2 dc into next dc, 1 dc into next dc*. Rep from * to * to last st, slip stitch into first st. 12 dc.

2nd Round: (Inside petal layer). 2ch (stands as first half treble), *1 htr into next dc, 2 tr, 1 ch, 2 tr all into next dc, 1 htr into next dc*. Rep from * to * to end. Slip stitch into first st (4 petals).

3rd Round: (Set up row for back layer of petals). Let the yarn go fairly slack, so you can slip into the crossbar of the last dc row from behind - i.e. at the wrong side of the work. *Work 1 dc into crossbar, 4 ch, miss 1 st*. Rep from * to * until 6 chain loops have been worked, ending by slip stitching into first st.

4th Round: (Last petal layer). Into each 4 ch loop work 1 dc, 1 htr, 2 tr, 1 ch, 2 tr, 1 htr, 1 dc. When last st has been worked into, slip stitch into first st and fasten off.

VARIATIONS ON THE THEME

To enlarge the flowers, the 3rd round can be repeated, but work into back of last petal round, working anything from 8 to 12 loops. Then repeat the 4th round — adding extra chains between trebles if desired. In fact, you can go on developing the flower in this manner until it is quite large. You can also readily shade it

layer by layer. Start with white for the first set of petals, use palest pink for the next set, a shade darker for the next and so on.

You could even add an extra row of double crochet around the edge of the last petal row in a deeper shade still if desired.

KNITTED LEAVES

These can be used alone, or in conjunction with any of the flowers. Our sample (left) illustrates a lacy version. The basic method used was to cast on 3 sts and K2 rows. Push up a N at each end and transfer end sts on to empty Ns. K2

rows. Push a N at each end into WP and fill with heel of adjacent st. Transfer the st at either side of centre N away from centre (keeping the lace line in the same place) and K2 rows. The method and the pattern is now 'set', so use the basic working diagram below to complete it, noting that it shows the movement of stitches and two rows are knitted after each movement. When one stitch remains, cast off.

Obviously, there are many possible variations on this theme. If you are using a yarn which is difficult to press flat (to stop the edges or the whole thing curling), then one row of double crochet along the edges could be very helpful. Changes of size and even shape are easily done by using more or less stitches and knitting more or less rows at various stages in the shaping. Alternatively, use the same 'trick' as previously mentioned for flower sizes, working several leaves in

different thicknesses of yarn. Several different shades of green would also work well. Leaves are often a mixture of greens — even on the same plant.

If the lace line is not required, it is not essential. A plain leaf shape with movement from the centre can be effective. Use, in turn, single ended, double ended, triple ended and then — if more stitches are desired — an adjustable 7x1 transfer tool 4, 5 ended etc to work the increases. Fill empty needles with the heel of an adjacent stitch or leave them empty for a line of lace.

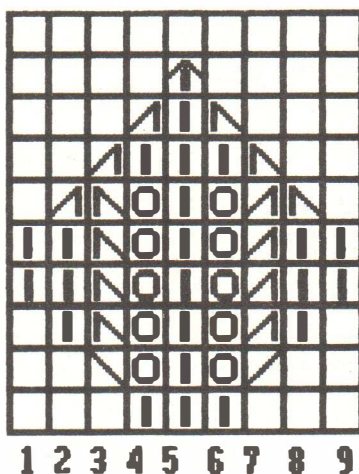
As you can see, it's easier to run out of space than patterns and ideas on the floral theme! However, at least you now have a basis of flower styles and leaves to work with. If stems are required, there are three simple alternatives. Embroider the stem using straight stitch, backstitch or chain stitch. For slightly more relief texture, crochet a chain and slip stitch it into place. For texture without crochet, cast on the stem length required by hand, knit one row and cast off again. This makes a fine firm cord, which can be couched or slip stitched in place.

If you really get involved in the floral theme, then you can make basic shapes and colour them with paints or textile crayons. Add beads to them, either the knit-in types used during knitting or later at the sewing stage. Further embroidered embellishments could be added, an obvious one is a set of French knots at the flower centre. I don't think there's a limit to the potential — so I hope you enjoy these ideas — I'm off to knit my spring garden!

Happy knitting,



Knitted leaf — basic working diagram



KEY:

| = st in situ

○ = empty N for lace 'hole'

↖ = st transferred to left (reverse is st to right)
N needs to be put into WP

↗ = st transferred on to another st

5

Lady's Fair Isle Tunic

ILLUSTRATED ON PAGE 38



MACHINES: These instructions are written for standard gauge punchcard machines without ribber

YARN: Yeoman Panama 4 ply

FIBRE CONTENT: 50% Cotton, 50% Acrylic

COLOUR: We used Khaki (MC) and Cream (C)

STOCKISTS: If you have any difficulty in obtaining this yarn, please write to Yeoman Yarns Ltd, 36 Churchill Way, Fleckney, Leics LE8 0UD

SIZES

To suit bust 86[91:96:101:106]cm.
Finished measurement 103[108:112:117:123]cm.
Length 73.5cm.
Sleeve seam 40[42:42:44:44]cm.

Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Yeoman Panama 4 ply.
1 x 500g cone in MC.
1 x 500g cone in C.
1 pair of shoulder pads (optional).

GARMENT WEIGHTS

515g for size 96cm.

MAIN TENSION

After steaming, 30 sts and 35 rows to 10cm measured over Fair Isle patt (tension dial approx 7).
Tension must be matched exactly before starting garment.

ABBREVIATIONS

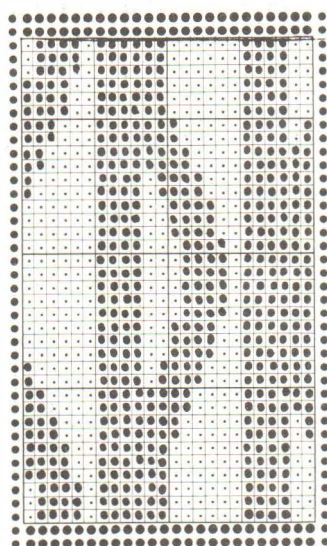
See page 113.

NOTE

Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN

Punch card before starting to knit.



PATTERN SEQUENCE BACK AND FRONT

Commencing on first row of punchcard.

MC+C, K18 rows.

C+MC, K18 rows.

MC+C, K until RC shows 216.

C+MC, K18 rows.

MC+C, K18 rows. RC shows 252.

SLEEVES

C, K2 rows.

MC, K 0[0:0:1:1] row.

Insert punchcard and lock on first row. K1 row to select.

Release punchcard. Set carriage for Fair Isle knitting.

MC+C, K36 rows.

Lock punchcard on row 1.

MC+C, K 1[1:1:2:2] rows.

C+MC, K 0[1:1:2:2] rows.

Release punchcard.

C+MC, K36 rows.

Lock punchcard on row 1.

C+MC, K 0[1:1:2:2] rows.

MC+C, K 0[1:1:2:2] rows.

Release punchcard.

MC+C, K36 rows.

Lock punchcard on row 1.

MC+C, K 0[1:1:2:2] rows.

C+MC, K 0[1:1:2:2] rows.

Release punchcard.

C+MC, K36 rows.

Lock punchcard on row 1.

C+MC, K 0[1:1:2:2] rows.

Set machine for st st.

C, K2 rows.

RC shows 150[156:156:164:164].

BACK

Push 77[81:84:88:92] Ns at left and right of centre '0' to WP.

154[162:168:176:184] Ns.

Using WY, cast on and K a few rows ending CAL.

Using nylon cord, K1 row.

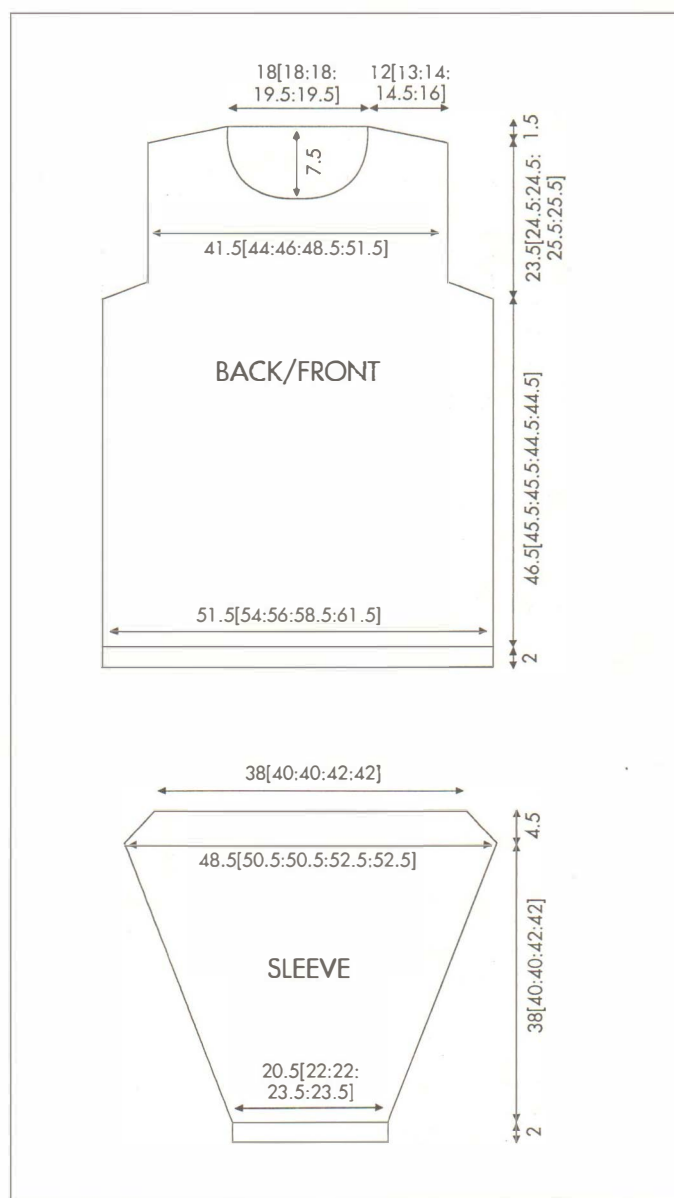
Set RC at 000. Using C and MT-2, K9 rows.

Using MT, K1 row.

Using MT-2, K10 rows. RC shows 20. Make a hem by picking up loops from first row worked in C and hanging on to corresponding Ns.

Using MT-1, K1 row.

Insert punchcard and lock on first row. Set machine for patt. K1 row. Release punchcard.



Instinct

Set RC at 000. Using MT, work in patt sequence given. K 164[160:160:156:156] rows.

SHAPE ARMHOLES

Place a marker at each end. Dec 1 st at each end on every row, 15 times. 124[132:138:146:154] sts.

K until RC shows 246.

SHAPE SHOULDERS

Set carriage to hold. Push 12[13:14:15:16] Ns to HP at opposite end to carriage, K1 row, 4 times.

Return Ns from HP to WP at opposite side to carriage, K1 row, twice.

Cast off 35[39:42:44:48] sts at each side. Release rem 54[54:54:58:58] neck sts on WY.

FRONT

Work as given for back until RC shows 224.

SHAPE NECK

Make a note of row on punchcard. Using nylon cord, K 70[74:77:83:87] sts at left by hand taking Ns down into NWP. Cont on rem 54[58:61:63:67] sts at right for first side.

Dec 1 st at neck edge on every row, 16 times. 38[42:45:47:51] sts.

Dec 1 st at neck edge on every foll alt row, 3 times. 35[39:42:44:48] sts. RC shows 246.

SHAPE SHOULDER

K1 row.

Set carriage to hold. Push 12[13:14:15:16] Ns at right to HP, K2 rows, twice.

Cancel hold. K1 row. Cast off.

Unravel nylon cord over 16[16:16:20:20] sts at right. Using WY, K a few rows and release from machine.

Unravel nylon cord over rem 54[58:61:63:67] sts at left. Reset punchcard on row previously noted. Reset RC at 224. Complete to correspond with first side, reversing shapings.

SLEEVES

Push 31[33:33:35:35] Ns at left and right of centre '0' to WP.

62[66:66:70:70] Ns.

Using WY, cast on and K a few rows ending CAR.

Using nylon cord, K1 row.

Set RC at 000. Using C and MT-2, K9 rows.

Using MT, K1 row.

Using MT-2, K10 rows. RC shows 20.

Pick up loops from first row worked in C and hang on to corresponding Ns to form hem.

Using MT-1, K2 rows.

Set RC at 000. Using MT, work in patt sequence given. K 6[8:8:10:10] rows.

Shape sides by inc 1 st at each end of next and every foll 3rd row, 42[43:43:44:44] times in all. 146[152:152:158:158] sts.

K until RC shows 134[140:140:148:148].

SHAPE TOP

Place a marker at each end. Dec 1 st at each end of every row, 15 times. 116[122:122:128:128] sts. K1 row. Cast off.

With wrong side facing, block pieces out to correct measurements and lightly steam.

Allow to dry before handling.

Join right shoulder seam.

NECKBAND

Push 140[140:140:148:148] Ns to WP.

With wrong side facing, hang neck edge evenly on to Ns.

Set RC at 000. Using C and commencing with MT-1, reduce tension gradually by 3 whole numbers over the next 12 rows.

Using MT, K1 row.

Commencing with MT-4, inc tension by 3 whole numbers over the next 11 rows. RC shows 24.

Using WY, K a few rows and release from machine.

TO MAKE UP

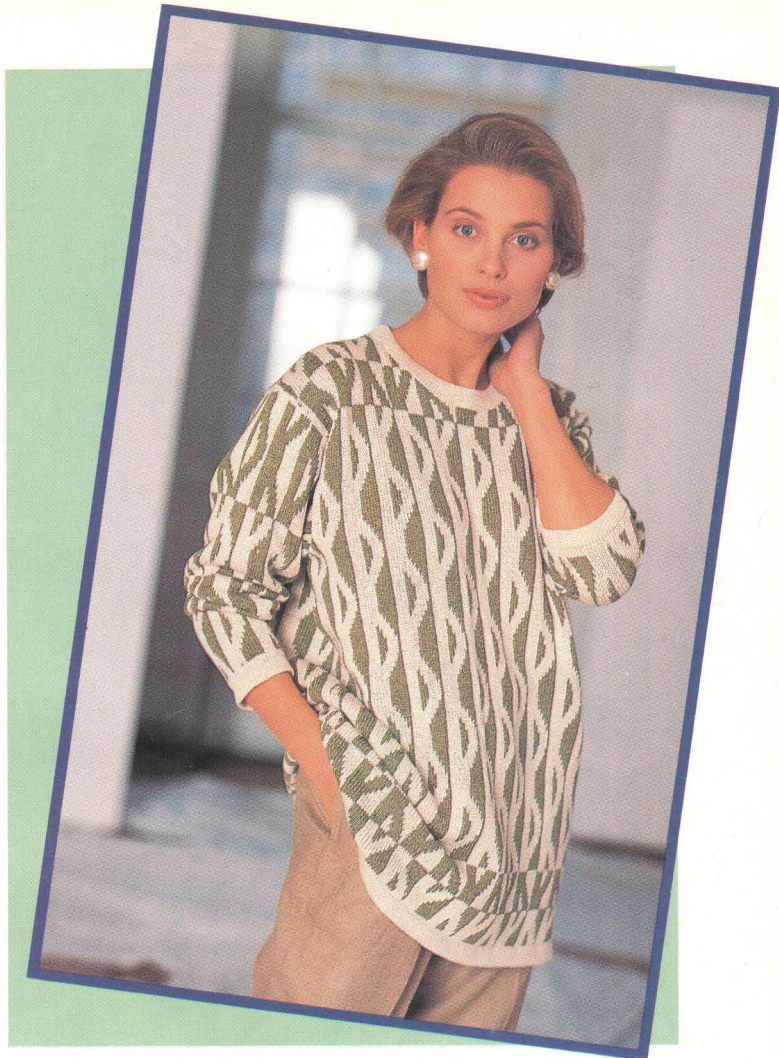
Join rem shoulder and neckband seam.

Fold neckband in half to inside and slip stitch in place st by st.

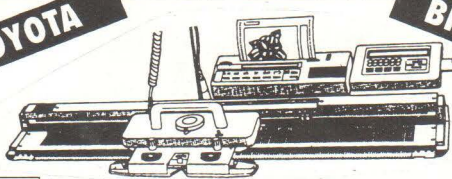
Sew in sleeves.

Join side and sleeve seams.

Insert shoulder pads.



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KNITMASTER
SILVER REED



5

Lady's Fair
Isle Tunic

see page 36 for instructions



6

Lady's Tuck
Stitch
Cardigan

see page 40 for instructions

Natural



instinct

7

Classic
Cardigan

see page 42 for instructions



8

Man's
Intarsia
Sweater

see page 44 for instructions

6

Lady's Tuck Stitch Cardigan

ILLUSTRATED ON PAGE 38



MACHINES: These instructions are written for standard gauge punchcard machines with ribber

MACHINES WITHOUT

RIBBER: See page 113

YARN: Many A Mickle 3 ply Plain Cotton

FIBRE CONTENT: 100% Cotton

COLOUR: We used Sea Mist (MY)

STOCKISTS: To obtain this yarn, please write to Many A Mickle, Brier Hey, Mytholmroyd, Hebden Bridge, W. Yorks HX7 5PF

SIZES

To suit bust 81-86[86-91:91-96:96-101:101-106]cm.

Finished measurement 90[95:101:105:111]cm.

Length 54[55.5:56.5:58:59]cm.

Sleeve seam 17cm.

Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Many A Mickle 3 ply Plain Cotton.

1 x 500g cone in MY.

12 buttons.

GARMENT WEIGHTS

356g for size 91cm.

MAIN TENSION

Wash, dry and press tension swatch before measuring.

27 sts and 64 rows to 10cm measured over tuck st patt (tension dial approx 6).

Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 113.

NOTE

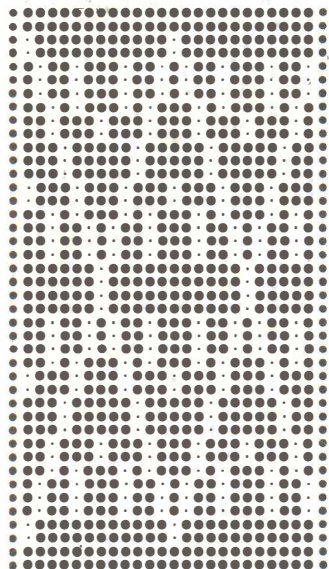
Purl side is used as right side.

Natural Instinct

Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN

Punch card before starting to knit.



BACK

With RB in position, set machine for 1x1 rib. Push 146[154:162:170:178] Ns on MB and corresponding Ns on RB to WP.

* Arrange Ns for 1x1 rib. CAL. Using MY, cast on and K3 tubular rows. Set RC at 000. Using MT-3•/MT-3•, K59 rows. Transfer sts to MB. Using WY, K a rows and release from machine *.

Push 61[64:68:71:75] Ns at left and right of centre '0' to WP. 122[128:136:142:150] Ns. Rehang last row of welt on to Ns placing 2 sts on to every 5th N as required.

CAL. Insert punchcard and lock on first row. Set machine for patt. Using MY and MT, K1 row. CAR.

Set RC at 000. Release punchcard. Set carriage for tuck st knitting and work in patt. K120 rows.

Place a marker at each end for start of armholes.

K until RC shows 252[260:268:276:284].

SHAPE NECK

Make a note of row on punchcard. Set carriage to hold.

Push 71[74:78:81:85] Ns at left to HP. Cont over rem 51[54:58:61:65] Ns at right for first side.

K2 rows.

Push 10 Ns at neck edge to HP, K2 rows.

Push 6 Ns at neck edge to HP, K1 row.

SHAPE SHOULDER

Push 9[10:11:12:13] Ns at right to HP, K2 rows.

Push 9[10:11:11:12] Ns at right to HP, K2 rows.

Push 9[9:10:11:12] Ns at right to HP, K2 rows.

Return shoulder Ns from HP to WP. Using MT+1, K1 row over the 35[38:42:45:49] shoulder sts. Using WY, K a few rows and release from machine.

Return 51[54:58:61:65] Ns at left from HP to WP. Reset punchcard on row previously noted. Reset RC at 252[260:268:276:284]. Complete to correspond with first side, reversing shapings.

Cancel hold. Using WY, K a few rows over rem 52 neck sts and release from machine.

LEFT FRONT

With RB in position, set machine for 1x1 rib. Push 72[76:80:84:88] Ns on MB and corresponding Ns on RB to WP. Work as given for back from * to *.

Push 61[64:68:71:75] Ns at right of centre to WP. CAL. Rehang last row of welt on to Ns placing 2 sts on to every 5th N as required.

CAL. Insert punchcard and lock on first row. Set machine for patt. Using MY and MT, K1 row. Set RC at 000. Release punchcard. Set carriage for tuck st knitting and work in patt.

K until RC shows 120. Place a marker at right edge for start of armhole.

K until RC shows 216[224:232:240:248]. CAR.

SHAPE NECK

Set carriage to hold. Push 5 Ns at left to HP, K2 rows.

Push 4 Ns at left to HP, K2 rows.

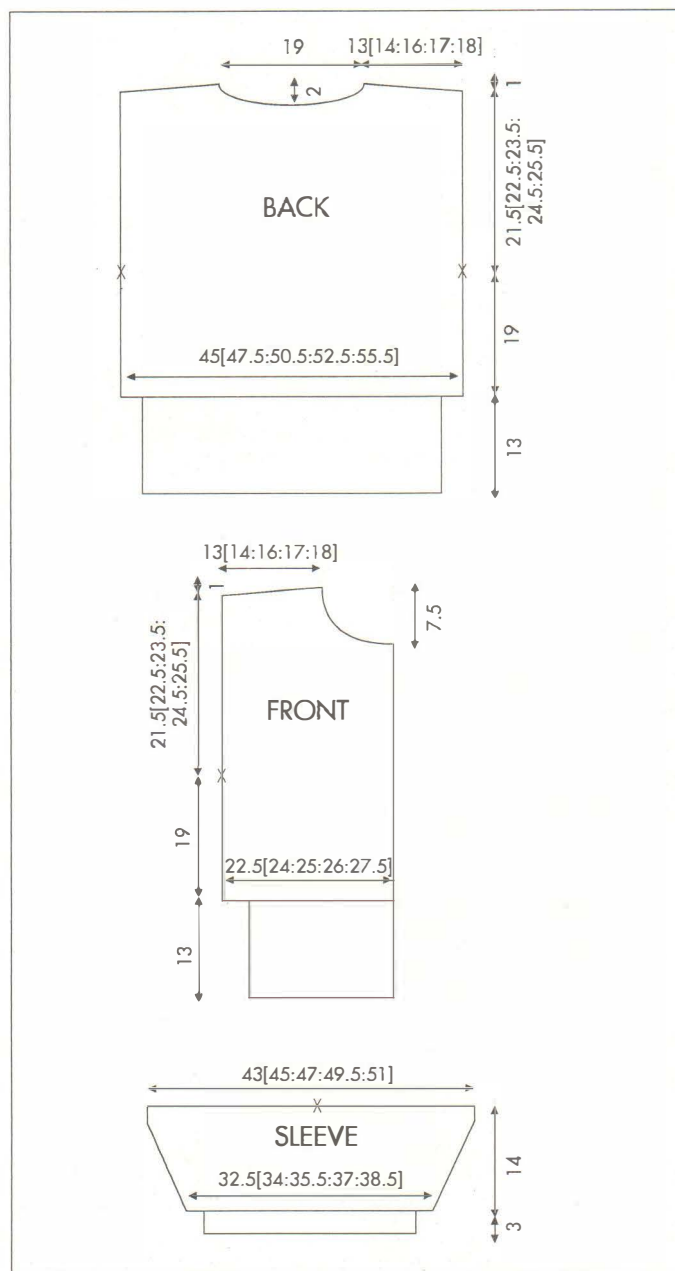
Push 3 Ns at left to HP, K2 rows.

Push 2 Ns at left to HP, K2 rows.

Push 1 N at left to HP, K1 row, 6 times.

Push 1 N at left to HP, K2 rows, 4 times.

Push 1 N at left to HP, K3 rows,



twice. 35[38:42:45:49] sts.

K until RC shows 257[265:273:281:289]. CAL.

SHAPE SHOULDER

Push 9[10:11:12:13] Ns at right to HP, K2 rows.

Push 9[10:11:11:12] Ns at right to HP, K2 rows.

Push 9[9:10:11:12] Ns at right to HP, K2 rows. Return shoulder Ns from HP to WP. Using MT+1, K1 row.

Using WY, K a few rows and release from machine. Cancel hold. Using WY, K a few rows over the 26 neck sts and release from machine.

RIGHT FRONT

Work as given for left front, reversing needle settings and shapings.

SLEEVES

With RB in position, set machine for 1x1 rib. Push 106[110:114:118:122] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAL.

Using MY, cast on and K3 tubular rows. Set RC at 000. Using MT-3•/MT-3•, K13 rows. Transfer sts to MB.

Using WY, K a few rows and release from machine.

Push 44[46:48:50:52] Ns at left and right of centre '0' to WP. 88[92:96:100:104] Ns. Rehang last row of cuff on to Ns, placing 2 sts on to every 5th N as required.

CAL. Insert punchcard and lock on first row. Set machine for patt. Using MY and MT, K1 row. Set RC at 000. Release punchcard. Set carriage for tuck st knitting and work in patt.

Inc 1 st at each end of every foll 4th row, 15[15:15:17:17] times in all. 118[122:126:134:138] sts. K until RC shows 88.

Mark centre st and cast off loosely.

JOIN SHOULDER SEAMS

Push 35[38:42:45:49] Ns to WP. With right side facing, hang back right shoulder sts on to Ns. Remove WY.

With wrong side facing, hang corresponding front shoulder sts on to Ns in front of latches. Remove WY.

Manually pull one set of sts through the other.

Cast off.

Rep for rem shoulder sts.

NECKBAND

With RB in position, set machine for 1x1 rib. Push 132 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib.

Using MY, cast on and K3 tubular rows.

Set RC at 000. Using MT-4*/MT-4*, and inc tensions by one dot every alt row, K9 rows. Transfer sts to MB.

With wrong side facing, hang front neck over 26 Ns, side neck over 14 Ns, back neck over 52 Ns, side neck over 14 Ns and rem front neck over 26 Ns. Using T10, K1 row and cast off.

BUTTON BAND

Push 156[160:164:168:172] Ns on MB to WP. With wrong side facing, hang left front edge evenly on to Ns.

Set RC at 000. Using MY and MT-1, K16 rows. Pick up loops from first row and hang on to corresponding Ns. Using T10, K1 row and cast off.

BUTTONHOLE BAND

Work as given for button band over right front edge. Make 12 evenly spaced buttonholes when RC shows 4 and 12.

TO MAKE UP

Sew in sleeves between markers.

Join side and sleeve seams.

Wash garment. Block out to correct size and shape and leave to dry.

Press on wrong side.

Sew on buttons.

7

Classic Cardigan

ILLUSTRATED ON PAGE 39



MACHINES: These instructions are written for standard gauge machines with ribber

YARN: Spectrum Linaria 4 ply

FIBRE CONTENT: 100%

Acrylic

COLOUR: We used Natural 435 (MY)

STOCKISTS: If you have any difficulty in obtaining this yarn, please write to Spectrum Yarns, Spa Mills, New Street, Slaithwaite, Huddersfield, W. Yorks HD7 5BB

SIZES

To suit bust 96[101:106:111]cm.

Finished measurement 125[128:133:136]cm.

Length 74[74:75.5:75.5]cm.

Sleeve seam 50[50:52:52]cm.

Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Spectrum Linaria 4 ply.

1 x 500g cone in MY.

13 buttons.

GARMENT WEIGHTS

325g for size 96cm.

MAIN TENSION

25 sts and 37 rows to 10cm measured over st st (tension dial approx 10).

Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 113.

NOTE

Knit side is used as right side. Measurements given are those of finished garment and should not be used to measure work on the machine.

BACK

With RB in position, set machine for 1x1 rib. Push 156[160:166:170] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR.

* Using MY, cast on and K3 tubular rows. Set RC at 000. Using MT-7/MT-7, K24 rows. Transfer sts to MB *.

Set RC at 000. Using MT, K60 rows.

Bring RB into position for 1x1 rib. Arrange sts for 1x1 rib. Return empty Ns to NWP. Using MT-7/MT-7, K22 rows. RC shows 82.

Transfer sts to MB. Using MT, K until RC shows 160[160:166:166]. Place a marker at each end for start of armholes.

K until RC shows 260[260:266:266]. Cast off the centre 46 sts. Release each set of 55[57:60:62] shoulder sts on WY.

POCKET LINING (KNIT TWO)

Push 35 Ns to WP. Using WY, cast on and K a few rows.

Set RC at 000. Using MY and MT, K38 rows.

Using WY, K a few rows and release from machine.

RIGHT FRONT

With RB in position, set machine for 1x1 rib. Push 68[70:73:75] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR.

Work as given for back from * to *.

Set RC at 000. Using MT, K1 row. Counting from left edge, miss 15 Ns and with right side facing, hang first row worked in MY of pocket lining on to next 35 Ns.

Picking up edge loops of pocket lining and hanging on to corresponding Ns on alt rows, K until RC shows 38.

Set carriage to hold. Push 15 Ns at left to HP, leave the next 35 Ns in WP. Push rem Ns at right to HP. Using WY, K a few rows and release these 35 sts from machine. Hang last row worked in MY at top of pocket lining on to empty Ns. Remove WY. Cancel hold. Reset RC at 38.

Using MY and MT, K until RC shows 160[160:166:166].

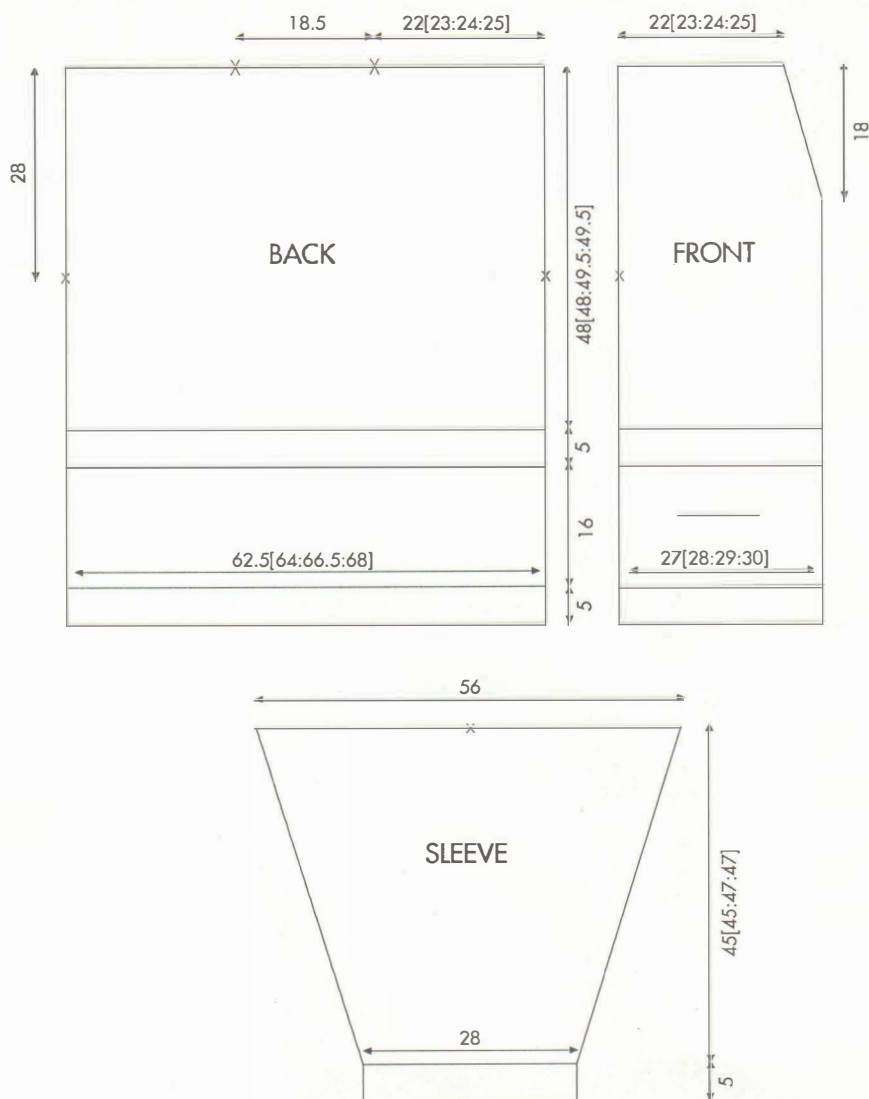
Place a marker at right edge for start of armhole. K until RC shows 194[194:200:200].

SHAPE NECK

Dec 1 st, fully fashioned



Natural Instinct



method, at left edge on next and every foll 5th row, 13 times in all. 55[57:60:62] sts.

K until RC shows 260[260:266:266].

Using WY, K a few rows and release from machine.

LEFT FRONT

Work as given for right front, reversing shapings and position of pocket lining.

SLEEVES

With RB in position, set machine for 1x1 rib. Push 70 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR.

Work as given for back from * to *.

Set RC at 000. Using MT, shape sides using fully fashioned method as folls:

SIZES 96[101]cm

** K4 rows. Inc 1 st at each end. K5 rows. Inc 1 st at each end **. Rep from ** to ** until there are 140 sts.

SIZES 106[111]cm

Inc 1 st at each end of next and every foll 5th row until there are 140 sts.

ALL SIZES

K until RC shows 166[166:175:175]. Mark centre st. Cast off loosely.

POCKET TOP (KNIT TWO)

With RB in position, set machine for 1x1 rib. Push 35 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib.

Using MY, cast on and K3 tubular rows.

Set RC at 000. Using MT-7/MT-7, K11 rows. Transfer sts to MB. With wrong side facing, hang sts held on WY at pocket

opening on to Ns. Using MT, K1 row. Cast off loosely.

CABLED BUTTON BAND

With RB in position, set machine for FNR. Push 16 Ns on MB and corresponding Ns on RB to WP. Using MY, cast on and K3 tubular rows. Transfer alt sts from RB to MB to give needle arrangement as shown in Diagram 1. Return empty Ns to NWP.

Set RC at 000. *** Using MT-5/MT-5, K6 rows.

Work cable over group A sts as indicated in Diagram 1. Cross the st at left behind the st at right. Push these 2 Ns to HP. Do not set carriage to hold.

K6 rows.

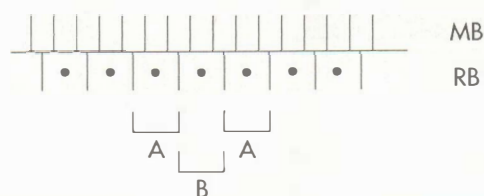
Work cable over group B sts as indicated in Diagram 1. Cross the st at left behind the st at right. Push these Ns to HP but do not set carriage to hold ***.

Rep from *** to *** throughout.

K until RC shows 200[200:208:208]. Place a marker at right edge. K until RC shows 298[298:306:306].

Transfer sts to MB. Cast off.

DIAGRAM 1



BUTTONHOLE BAND

Work as given for button band but working a buttonhole over the 3rd N in from right edge as folls:

SIZES 96[101]cm

K4 rows.

**** Make a buttonhole, K16 rows. Make a buttonhole, K17 rows ****.

Rep from **** to **** until 13 buttonholes in all have been made.

SIZES 106[111]cm

K4 rows.

Make a buttonhole, K16 rows, 13 times.

ALL SIZES

Complete as given for button band.

TO MAKE UP

With wrong side facing, block pieces out to correct measurements. Cover with a damp cloth and allow to dry.

Join shoulder seams. Sew in sleeves between markers and matching centre marker to shoulder seam.

Join side and sleeve seams.

Stitch pocket tops neatly in place.

Attach bands, matching marker to start of neck edge shapings. Join centre back band seam.

Sew on buttons.

Ribbon binding may be attached to edge of band to prevent curling. Cut and finish buttonholes using buttonhole stitch.

8 Natural Instinct

Man's Intarsia Sweater

ILLUSTRATED ON PAGE 40



MACHINES: These instructions are written for standard gauge machines with Intarsia facility but without ribber

YARN: Forsell 4 ply Wool

FIBRE CONTENT: 100% Pure New Wool

COLOUR: We used Mink (MC), Driftwood (A) and Sahara (B)

STOCKISTS: If you have any difficulty in obtaining this yarn, please write to T. Forsell & Son Ltd, Blaby Road, South Wigston, Leicester LE8 2SG

SIZES

To suit chest 96[101:106:111:116]cm.

Finished measurement 102[106:112:116:121]cm.

Length 69[71:71:74:74]cm.

Sleeve seam 47[48:49:51:54]cm.

Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Forsell 4 ply Wool.

1 x 500g cone in MC.

100[100:100:150:150]g in A.

100[100:100:150:150]g in B.

GARMENT WEIGHTS

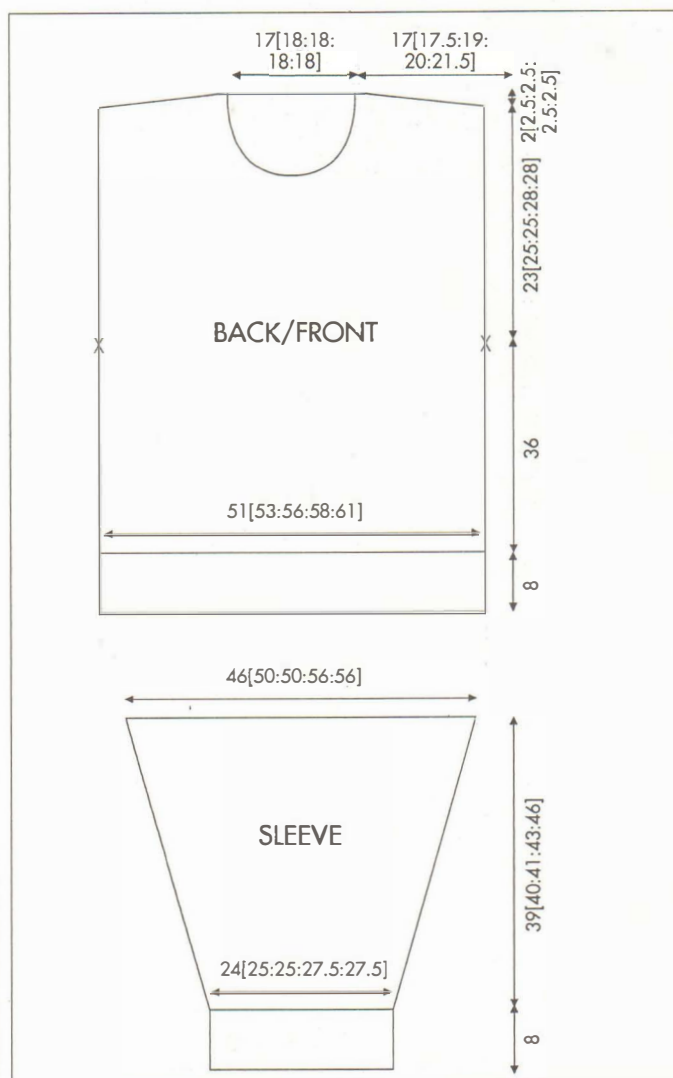
480g for size 101cm.

MAIN TENSION

Wash, dry and steam tension swatch before measuring.

28 sts and 40 rows to 10cm measured over st st and Intarsia (tension dial on main carriage approx 8 and on Intarsia carriage approx 6).

Main carriage and Intarsia



carriage tensions must be matched exactly before starting garment.

ABBREVIATIONS
See page 113.

NOTE

Knit side is used as right side. Measurements given are those of finished garment and should not be used to measure work on the machine.

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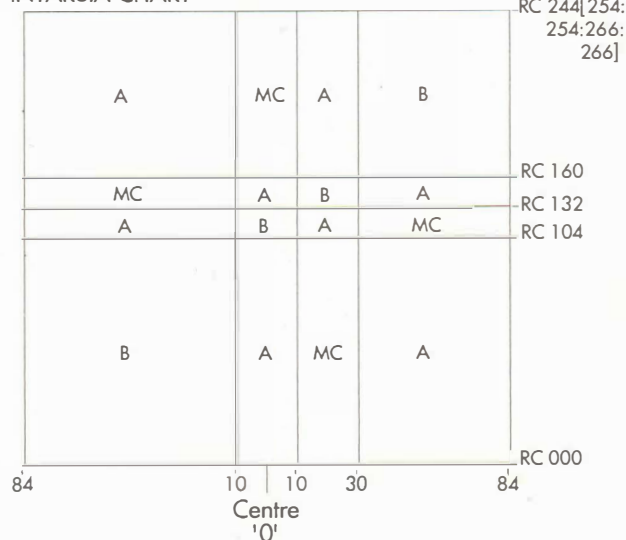
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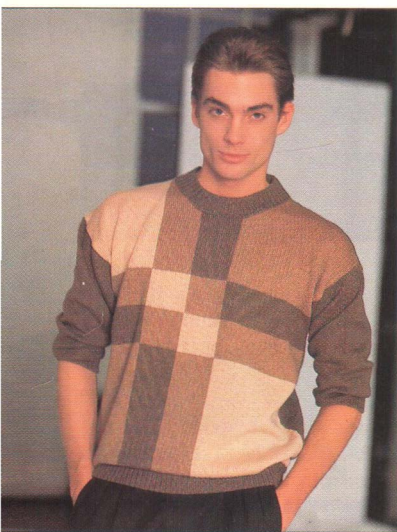
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INTARSIA CHART





INTARSIA DESIGN

Worked on front only.
Work blocks of colour over sts and rows indicated in chart.

BACK

* Push 70[73:77:80:85] Ns at left and 70[73:78:81:85] Ns at right of centre '0' to WP. 140[146:155:161:170] Ns.

** Arrange Ns for 2x1 mock rib by returning every 3rd N to NWP.

Using WY, cast on and K a few rows ending CAL.

Using nylon cord, K1 row.

Set RC at 000. Using MC and MT-3, K50 rows.

Return every 3rd N to WP. Make a hem by picking up loops from first row worked in MC and hanging on to corresponding Ns **.

Inc 1[1:1:1:0] st at left and 1[1:0:0:0] st at right. 142[148:156:162:170] sts. CAR *.

Set RC at 000. Using MC and MT, K144 rows.

Place a marker at each end for start of armholes. K until RC shows 236[244:244:256:256].

SHAPE SHOULDERS

Cast off 12[10:11:12:12] sts at beg of next 6[8:8:8:8] rows.

Cast off 11[9:9:8:12] sts at beg of next 2 rows.

Cast off rem 48[50:50:50:50] sts.

FRONT

Work as given for back from * to *. Set RC at 000.

Set machine for Intarsia knitting. Using MT, work in Intarsia design. K until RC shows 144.

Place a marker at each end for start of armholes. K until RC shows 200[208:208:216:216]. CAR.

SHAPE NECK

Using a separate length of yarn, cast off the centre 24[26:26:26:26] sts. Using nylon cord, K 59[61:65:68:72] sts at left by hand taking Ns down into

NWP. Cont over rem 59[61:65:68:72] sts at right for first side.

K2 rows. Dec 1 st at neck edge on next and every foll alt row, 12 times in all. 47[49:53:56:60] sts.

K until RC shows 236[244:244:256:256]. CAR.

SHAPE SHOULDER

Cast off 12[10:11:12:12] sts at beg of next and every foll alt row, 3[4:4:4:4] times in all. K1 row.

Cast off rem 11[9:9:8:12] sts.

Unravel nylon cord over sts at left. Reset RC at 200[208:208:216:216]. Starting at correct position in Intarsia design, complete to correspond with first side, reversing shapings.

SLEEVES

Push 34[35:35:38:38] Ns at left and 34[36:36:39:39] Ns at right of centre '0' to WP. 68[71:71:77:77] Ns.

Work as given for back from ** to **.

Set RC at 000. Using MC and MT, shape sides by inc 1 st at each end of next and every foll 5th[4th:4th:4th:4th] row, 30[35:35:40:40] times in all. 128[141:141:157:157] sts.

K until RC shows 156[160:164:172:184]. Mark the centre st and cast off loosely.

NECKBAND

Push 122[131:131:137:137] Ns to WP. Arrange Ns for 2x1 mock rib by returning every 3rd N to NWP.

Using WY, cast on and K a few rows ending CAL.

Using nylon cord, K1 row.

Set RC at 000. Using MC and MT-2, K10 rows.

Using MT-3, K8 rows.

Using MT+2, K1 row.

Using MT-3, K8 rows.

Using MT-2, K10 rows.

Return every 3rd N to WP. Pick up loops from first row worked in MC and hang on to corresponding Ns to make a hem.

Using MT, K2 rows.

Using WY, K a few rows and release from machine.

TO MAKE UP

Join shoulder seams.

Join neckband seam.

Pin neckband in place to right side of garment. Backstitch through open loops of last row worked in MC removing WY as required.

Sew in sleeves between markers and matching centre marker to shoulder seam.

Join side and sleeve seams.

Wash garment. Block out to correct size and shape and leave to dry.

Press on wrong side.

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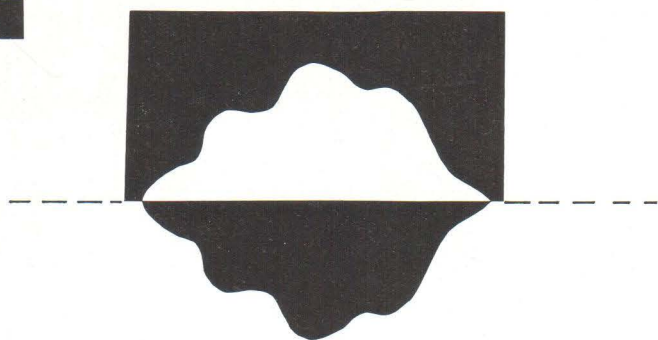
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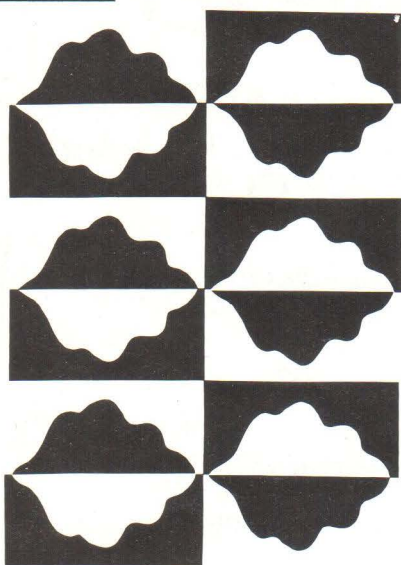


ALWAYS WELCOME

Sample 1



Sample 1a

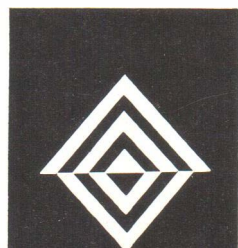


The design ideas I am covering this month are very simple and great fun to experiment with, especially as you don't need to be able to 'draw', so to speak. As you can see, simply using straight lines can produce results. So don't be put off, read on! The technique of counterchange or put simply, positive and negative, is often used in advertisements or logos, just look and see if you can recognise it anywhere. Although I have knitted my samples in Fair Isle, other knitting techniques could be used to produce your designs, e.g. quilting or appliqué. I have used paper as a starting point as it is so much quicker than having to keep drawing the shapes out, just use a card template if you intend building a basic shape into a larger design.

Sample 1 — shows the basic technique. I have cut a shape from the rectangle and then placed it on the opposite side (the dotted line illustrates my meaning). The next step is to build this up into a larger pattern (see 1a). This is more effective than a single motif but

it could also be used in a line of motifs as a border. Note the motifs are alternated on each line, rather than have solid areas touching each other. Transferred to a punchcard, it produces a small Fair Isle design. Introduce other colours either as the motif changes position or try changing halfway through each motif. This will produce a slightly different effect. Also don't forget to try the elongation facility and mix different sized patterns.

Sample 2

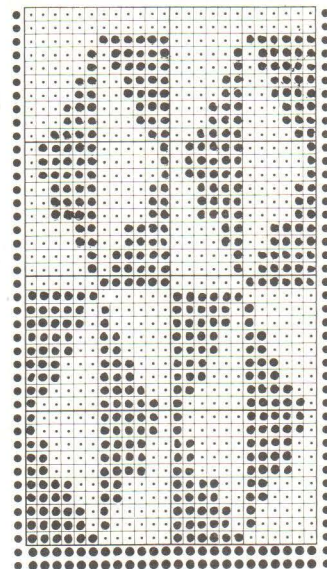


Sample 2a

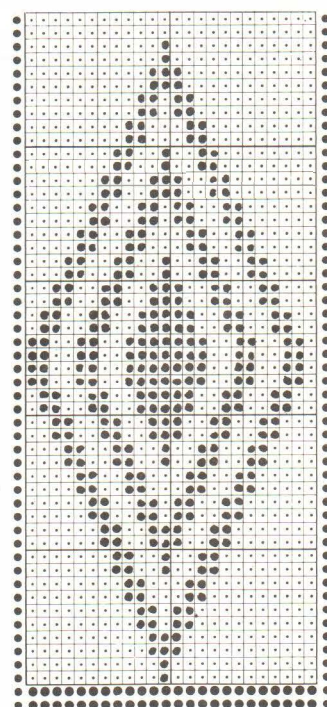


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PUNCHCARD FOR SAMPLE 1b



PUNCHCARD FOR SAMPLE 2b

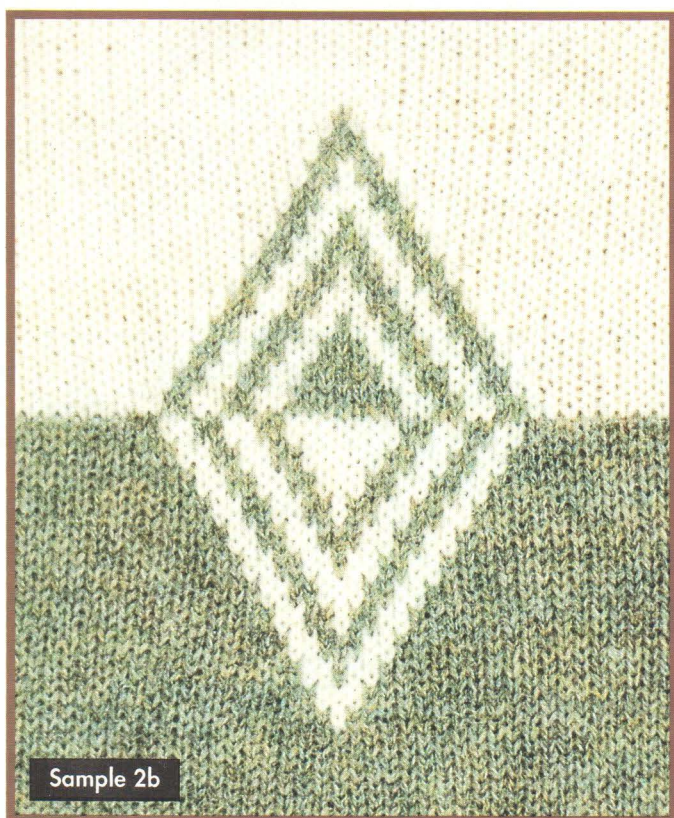


motif. I can see this on a garment knitted in wide stripes using the motif in a vertical line, perhaps introducing texture to link the motifs (e.g. small cable or twisted stitch).

aight into

Colour

Create Fair Isle patterns using Jill's
easy-to-follow
design techniques

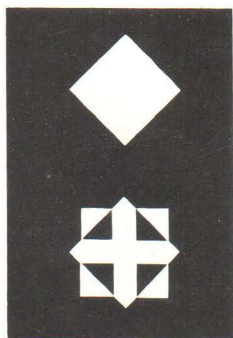


Sample 2b

Sample 2b — halfway through motif swop the colour from one feeder to the other so that when the motif is finished, the main yarn will be in position in feeder 1/A

Sample 3 — I have included this idea to show how the technique can be used in yet another way. From just a square, a new interesting shape is created by the cut out triangles. Why not try using

Sample 3

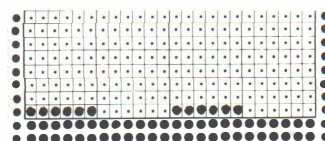


Sample 4

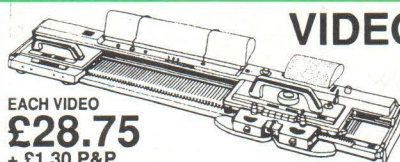
this motif for quilting or appliqué?

Sample 4 — A very simple interlocking pattern based on the positive/negative idea and could be used as it is or

PUNCHCARD FOR SAMPLE 4



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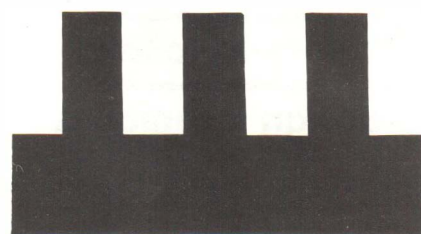
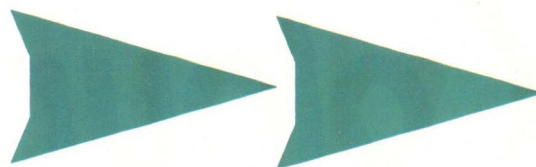
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DESIGN LINE

Straig



Sample 4 —use punchcard locked for required number of rows

developed further. Again it could work well on sideways knitting as a way to change colours rather than have a

solid line. Try using less stitches to produce narrower stripes and experiment with the number of rows knitted.

Sample 5

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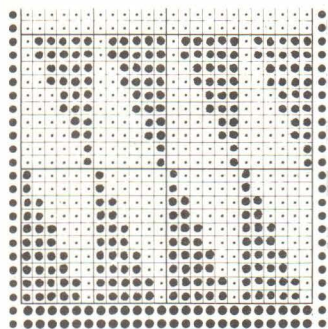
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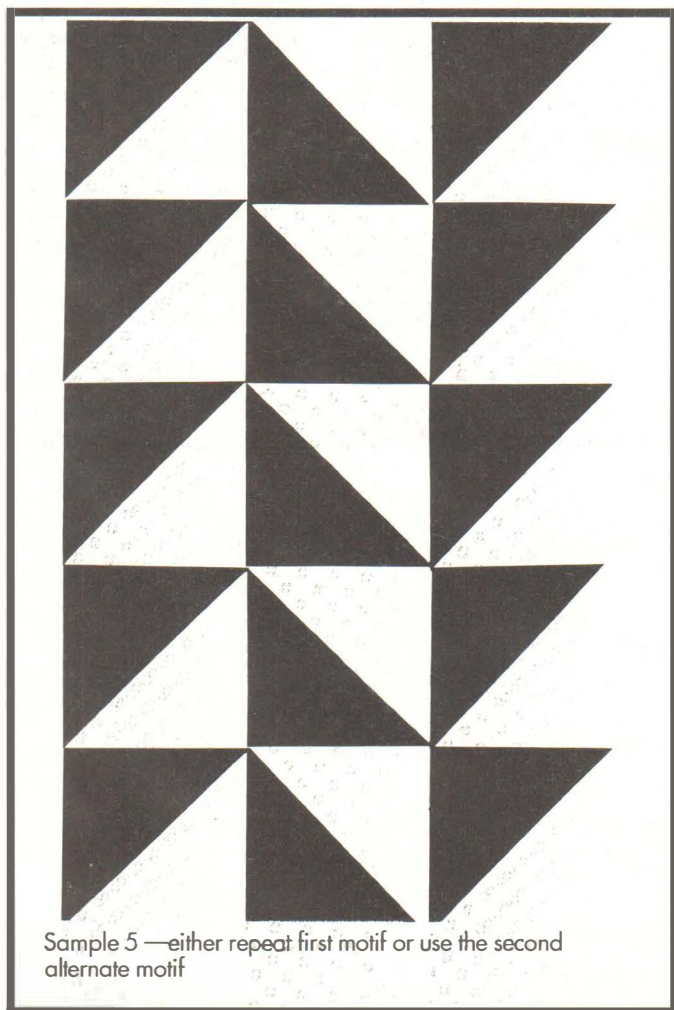
PUNCHCARD FOR SAMPLE 5



Sample 5 — Quite a common pattern but again based on the positive/negative idea. I have taken one vertical

line and used it to change colours. (Fair Isle could of course be introduced into the centre plain section). I hope these samples help you to understand this simple design technique and inspire you to experiment with it. It has so many possibilities (try it to produce garter carriage patterns even). Do find the time to try some of them.

Jill



Sample 5 — either repeat first motif or use the second alternate motif



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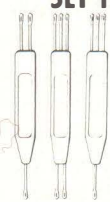
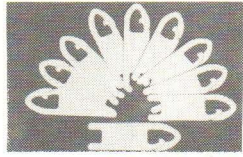
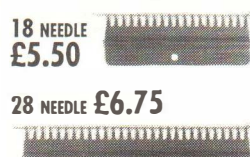
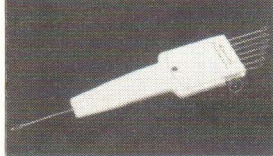
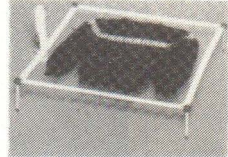
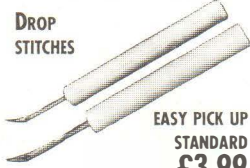
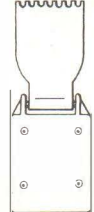
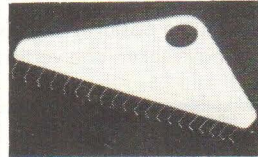
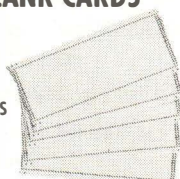
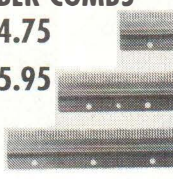
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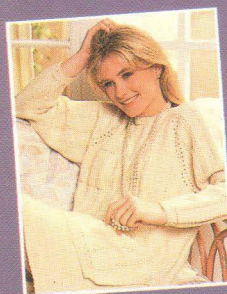
for European machines

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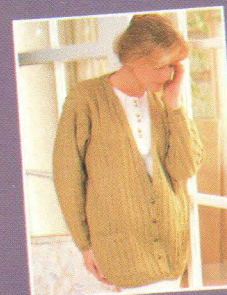
Stocking Stitch Skirt.....55



Lacy Sweater.....61



Long-line Cardigan.....63



To obtain Colourmatch 4 ply Wool, please write to
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LO

1

MACHINES: These instructions are written for Passap/Pfaff Duomatic machines
YARN: Colourmatch 4 ply Wool
FIBRE CONTENT: 100% Wool
COLOUR: We used Shade 100 (MY)
STOCKISTS: See box below left

SIZES

To suit bust 81-86[91-96:101-106]cm.
Finished measurement 100[110:119]cm.
Length 71.5cm.
Sleeve seam 38[39.5:40.5]cm.
Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Colourmatch 4 ply Wool.
2 x 500g cones in MY.

GARMENT WEIGHS

557g for size 91-96cm.

MAIN TENSION

Wash, dry and steam tension swatch before measuring.
26.5 sts and 43.5 rows to 10cm measured over patt (SS approx 5/6).
Tension must be matched exactly before starting garment.

ABBREVIATIONS

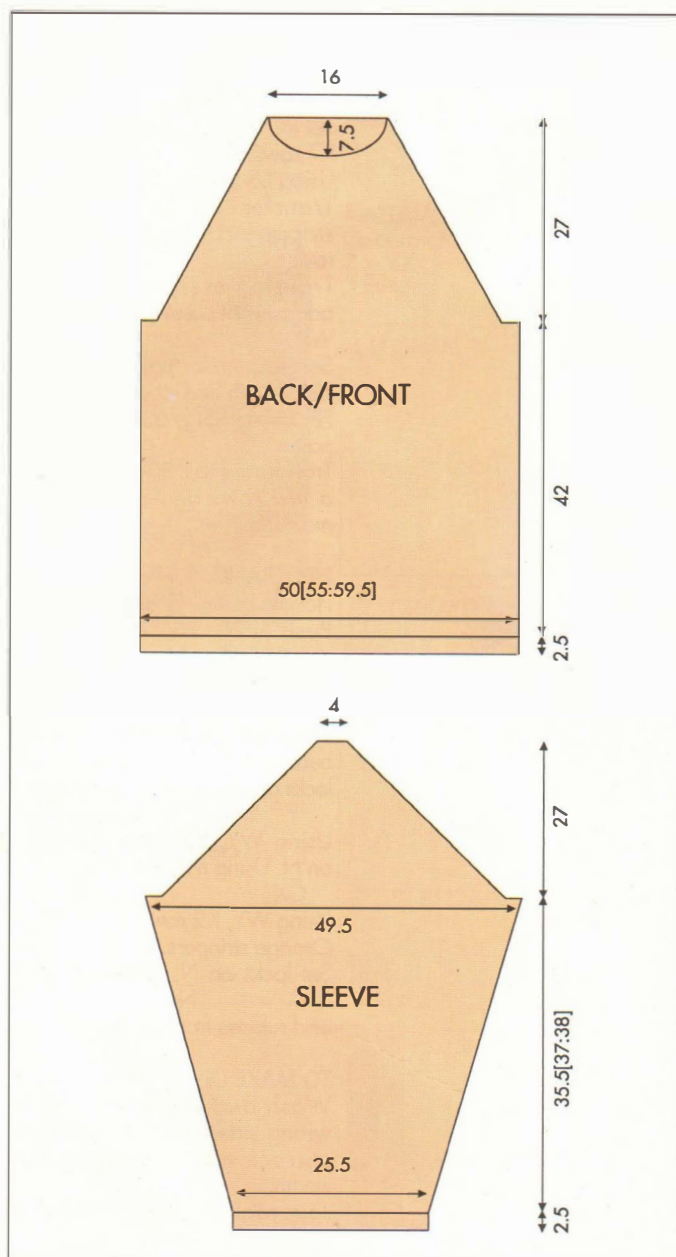
See page 113.

NOTE

All st counts refer to FB only. Inc, dec, cast on or off corresponding BB sts as required.
Purl side is used as right side.
Measurements given are those

NG-LINE

Tunic



of finished garment and should not be used to measure work on the machine.

PATTERN NOTE

Handle down. Black strippers. Arrange Ns and pushers as

shown in Diagram 1.
Set locks on FX, SS 5/6.
N

* K2 rows.
Rack 1 N to the right.
K2 rows.
Rack 1 N to the left *.
Rep from * to * throughout.

RAGLAN EYELETS

** K4 rows.

Transfer the 3rd st in from left edge on to adjacent N at right. Transfer the 3rd st in from right edge on to adjacent N at left **. Rep from ** to ** throughout.

BACK

Handle down. Orange strippers. Push 132[146:158] Ns on FB and corresponding Ns on BB to WP.

*** Arrange Ns for 2x1 rib. Rack once to the left. Set locks on N, SS 3½/3½. Using MY, K1 row.

Set locks on CX, K2 rows.
CX

Rack once to the right.
Set locks on N, K1 row.
N

Set RC at 000. Using SS, 4½/4½, K7 rows.

Using SS 5½/5½, K1 row. Transfer sts to FB.

Set machine for patt. Set RC at 000. Using SS 5/5, work in patt ***.

K184 rows.

SHAPE RAGLANS

Cast off 6 sts at beg of next 2 rows.

Working raglan eyelets as you go, dec 1 st at each end of next and every foll 3rd[2nd:3rd] row, 39[22:13] times.

Dec 0[1:1] st at each end of every foll 0[3rd:2nd] row, 0[24:39] times. RC shows 301. Cast off rem 42 sts.

FRONT

Work as given for back until RC shows 268. Locks at right.

SHAPE NECK

Make a note of position in patt. Using a separate length of MY, cast off the centre 10 sts. Using nylon cord, K sts at left by hand taking Ns down into NWP. Work each bed separately. Do not zigzag across. Keeping raglan shaping and eyelets correct, cont on rem sts at right for first side.

K1 row. Cast off 3 sts at beg of next and foll alt row. K1 row.

Cast of 2 sts at beg of next row. Dec 1 st at neck edge on next and every foll 3rd row, 7 times in all. Keeping neck edge straight, cont until 1 st rem and fasten off.

Unravel nylon cord over sts at left. Reset RC at 268. Starting at correct position in patt, complete to correspond with first side, reversing shapings.

SLEEVES

Handle down. Orange strippers. Push 66 Ns on FB and corresponding Ns on BB to WP. Work as given for back from *** to ***.

Shape sides as folls:

SIZE 81-86cm

Inc 1 st at each end, K4 rows. Inc 1 st at each end, K5 rows.

Rep these last 9 rows, 15 times more. 130 sts.

SIZES 91-96[101-106]cm

Inc 1 st at each end, K5 rows, 32 times. 130 sts.

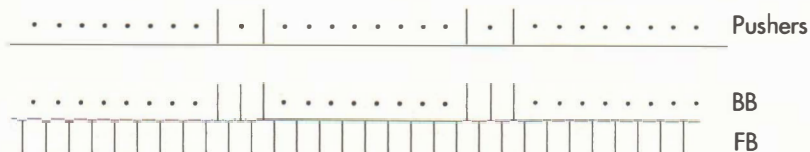
ALL SIZES

K until RC shows 154[160:166].

SHAPE RAGLANS

Cast off 6 sts at beg of next 2

DIAGRAM 1





rows. Working raglan eyelets as you go, dec 1 st at each end of every foll 4th row, 4 times. Dec 1 st at each end of every foll alt row, 50 times. 10 sts. RC shows 272[278:284]. Cast off.

POCKET

Handle down. Orange strippers. Push 30 Ns on FB and corresponding Ns on BB to WP. ■ Arrange Ns for 2x1 rib. Rack once to the left. Set locks on $\underline{N}$, $\underline{N}$

SS $3\frac{1}{2}/3\frac{1}{2}$. Using MY, K1 row.

Set locks on $\underline{CX}$, K2 rows.

$\underline{CX}$

Rack once to the right.

Set locks on $\underline{N}$, K1 row.

$\underline{N}$

Set RC at 000. Using SS $4\frac{1}{2}/4\frac{1}{2}$, K7 rows.

Using SS $5\frac{1}{2}/5\frac{1}{2}$, K1 row ■.

Transfer sts to FB. Black strippers. Using SS $-/6\frac{1}{2}$, K2 rows.

Transfer every alt st on to adjacent N. Leave empty Ns in WP.

Set machine for patt filling empty BB Ns with heel of opposite st on FB. Using SS $5/6$, K44 rows of patt.

Transfer sts to FB. Using WY, K a few rows and release from machine.

NECKBAND

Handle down. Orange strippers. Push 120 Ns on FB and corresponding Ns on BB to WP. Work as given for pocket from ■ to ■.

Bring intermediate Ns on both beds to WP. Black strippers. Set locks on $\underline{GX}$, SS $6/6$, K4 rows.

$\underline{N}$

Using WY, K2 rows. Set locks on $\underline{N}$. Using MY, K4 rows.

$\underline{GX}$

Using WY, K2 rows.

Orange strippers.

Set locks on $\underline{N}$, K several rows

$\underline{N}$

and release from machine.

TO MAKE UP

Wash and dry pieces. With wrong side facing, block out to correct measurements and steam.

Join raglan seams. Press st section of neckband.

Enclosing neck edge between st sections, backstitch neckband in position first on right side of garment and then on inside. Join neckband seam.

Join sleeve and side seams leaving an opening at lower edge of approx 14cm.

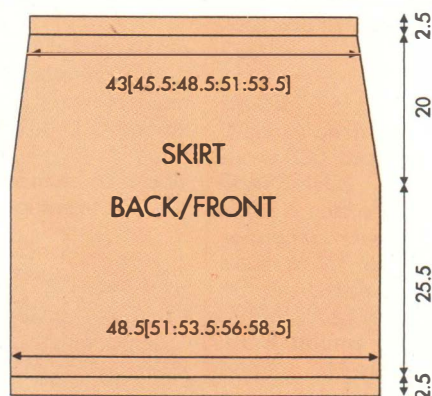
Pin pocket in position matching vertical lines of patt. Backstitch through open loops of last row worked in MY and slip stitch neaty along sides.

Skirt

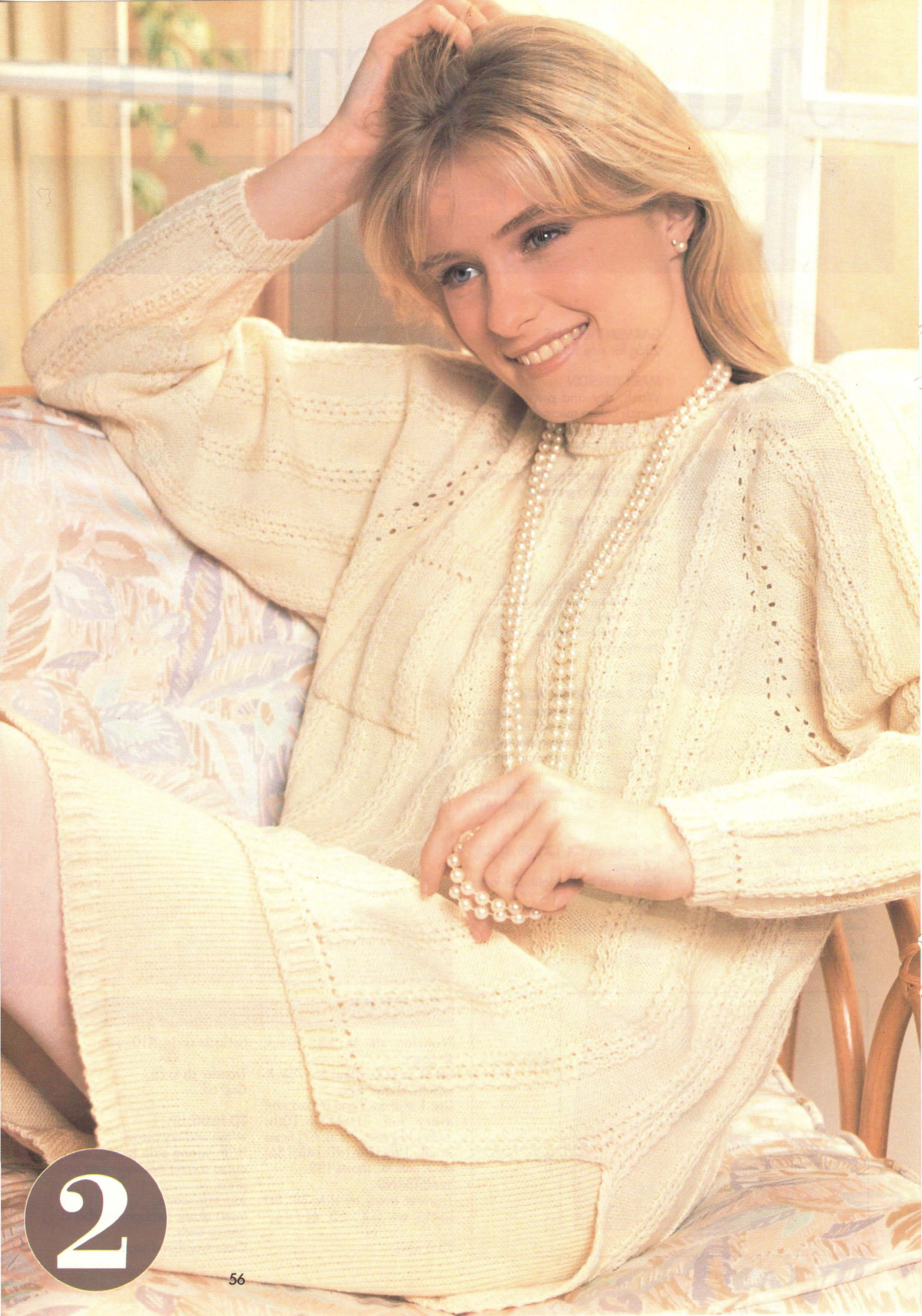
2

STOCKISTS: See page 52 for details

Colourmatch 4 ply Wool.
1 x 500g cone in MY.
Waist length of elastic.

SS $5\frac{1}{2}/5\frac{1}{2}$, K1 row.

Join side seams.
Insert elastic through waistband.
Secure ends.
Close waistband seams.



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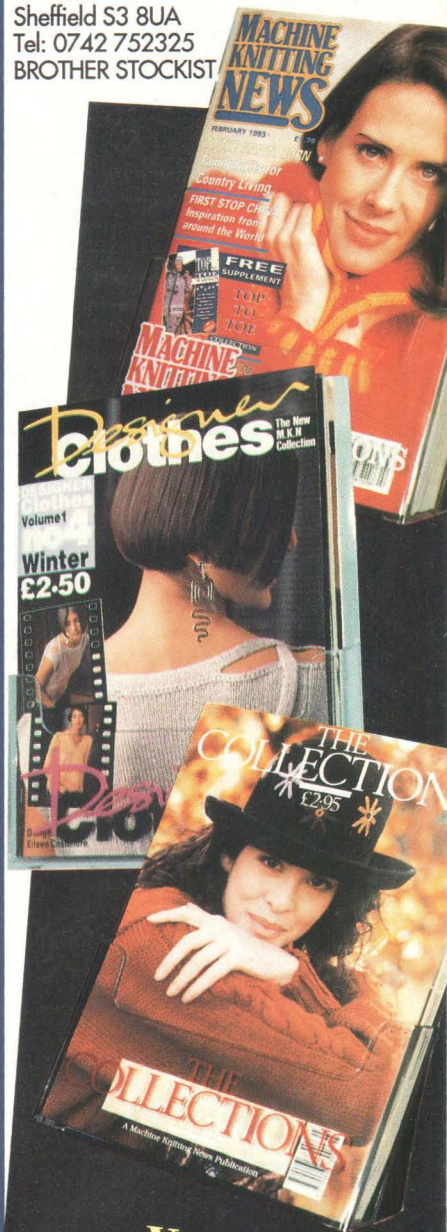
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SILVER REED

Silver may not be the first name you think of when you think about knitting machines. But did you realise that Silver Reed have been designing, developing, manufacturing and selling knitting machines for over 40 years?

Silver Reed's first knitting machine was developed in 1952. They developed the world's first domestic punchcard knitting machine and introduced it in 1967, and amidst fierce competition, the Silver Reed 321 punchcard machine was selected for permanent exhibition at the Science Museum in London in 1972. This was in addition to the same machine being chosen for the prestigious Daily Mail Blue Ribbon Award.

Since then, Silver Reed have been noted for a succession of 'firsts'. 1977 saw the launch of the world's first domestic electronic knitting machine, which also won a Daily Mail Blue Ribbon, followed in 1980 by the single action Transfer Lace Carriage. Although not the first transfer lace carriage available, Silver Reed's was the first to transfer and knit stitches with only one carriage, thereby speeding up knitting, and not requiring extra long arms to park a separate carriage on awkward extension rails! This lace system is now copied by other manufacturers.

In 1982, the first fine gauge punchcard machine was launched, once again setting the standard for others to follow. A whole range of yarns — cashmere, silk, linen — which generally were too fine to knit well on a standard gauge machine could now be turned into knitwear with a real touch of luxury.



Following fashion trends, Silver Reed brought out the first chunky punchcard machine in 1984, in time for domestic knitters to take advantage of the tremendous surge of interest in oversize garments and stitches.

Silver Reed encouraged the interest of a whole new generation of knitters with the launch of Zippy 90 in 1986 — a lightweight, competitively priced chunky machine designed for beginners.

A new era of electronic knitting began in 1988 with the introduction of the SK580 and PE1, which gave a non-repeating pattern 200 stitches wide and 1,000 rows long, which was inconceivable in 1967, when the largest pattern you could knit was 24 stitches wide by 60 rows long!

In 1990, Silver Reed made a bold decision with the introduction of the Electronic Modular System. The electronic components were removed from the machine and put into an independent box which works with a fine, standard, DK, or chunky gauge needle bed.

By now you're probably thinking this story sounds familiar. The name 'Knitmaster' is usually associated with all this progress and development. Until the closure and liquidation of Knitmaster in September 1990, Silver Reed manufactured and branded knitting machines and accessories for Knitmaster. Silver Reed sell knitting machines all over the world, and Knitmaster was simply the importer of their machines in the UK. After the liquidation of Knitmaster, with the sad loss of many jobs, a new company was formed in January 1991. Silver Knitting Machines Ltd are the authorised distributor of Silver products in the UK. The company is staffed by ex-employees of Knitmaster, ensuring that the expertise and knowledge acquired over years of hard and patient work is still available to the thousands of faithful Silver Reed knitters up and down the country.

The demise of Knitmaster has passed almost unnoticed by the well informed and enthusiastic knitters who soon discovered that the manufacturer whose machines they had used and loved for so many years was in fact Silver Reed, and these machines and accessories are available today through Silver Knitting Machine dealers nationwide.

New models arrived throughout 1991 and 1992, and the Silver Reed Electronic Modular System means you can now put together a knitting system tailored exactly to your needs. The chart shows exactly how the Electronic Modular System works, and to get you off to a flying start in putting together your very own dream machine, we have a special offer voucher, giving you £30 off the cost!

SILVER REED

£30

Exchange this voucher against any of the Electronic Modular Machines, SK830, SK840, SK860, SK890 PLUS and EC1

SK830 Fine Gauge

Definitely the finest Knits stockinet, Fair Isle, tuck, slip, punch lace, single motif, weaving

SK840 Standard Gauge

The firm favourite for family knits Knits stockinet, Fair Isle, single motif, weaving, tuck, slip, punch lace, plating

SK860 DK Gauge

The handknit look in a fraction of the time Knits stockinet, Fair Isle, weaving, tuck, slip, single motif

SK890 Chunky Gauge

The textured look that's fashion right Knits tuck, slip, Fair Isle, punch lace, stockinet, single motif

+ EC1 + PE1 =

Silver Reed Electronic Modular System

EC1 Pattern Controller:

Knit from any of the pre-printed cards, or draw your own original design on one of the re-usable blank cards.

Use the pattern variation switches to:

- reverse the colours
- reverse the pattern direction
- double the length
- double the width
- knit a mirror repeat
- make a chevron repeat
- convert single bed to double Jacquard patterns

- select any part of the pattern using the pattern width indicators
- make vertical mirror repeats

PE1 Design Controller:

Make non-repeating patterns up to 200,000 stitches in size Knit up to five colours in a single row

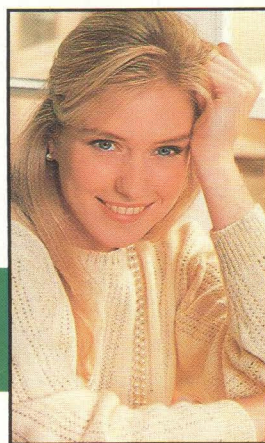
Store patterns for up to a week, even with the machine turned off

Save patterns on the memory card supplied

Combine two existing patterns to create your own 'super' pattern

LACY

Sweater



3

MACHINES: These instructions are written for Passap/Pfaff Duomatic machines

YARN: Colourmatch 4 ply Wool

FIBRE CONTENT: 100% Wool

COLOUR: We used Shade 100 (MY)

STOCKISTS: See page 52 for details

SIZES

To suit bust 86[91:96:101:106]cm.

Finished measurement 96[104:108:114:119]cm.

Length 55.5cm.

Sleeve seam 43[44:45.5:46.5:48]cm.

Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Colourmatch 4 ply Wool.
1 x 500g cone in MY.

GARMENT WEIGHTS

382g for size 91cm.

MAIN TENSION

Wash, dry and lightly steam swatch before measuring.
26.5 sts and 77.5 rows to 10cm measured over patt (SS approx 6/3).
Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 113.

NOTE

All st counts refer to BB only. Inc, dec, cast on or off corresponding FB sts as required.

Knit side is used as right side. Measurements given are those of finished garment and should not be used to measure work on the machine.

PATTERN NOTE

Handle down. Black strippers. Arrange sts as shown in Diagram 1.

Set locks on N, SS 6/3.

CX

* K2 rows with both locks.

K2 rows with front lock only and no yarn so sts are being released *.

Rep from * to * throughout.

BACK

Handle up. Orange strippers.

Push 130[138:144:152:158] Ns on FB and corresponding Ns on BB to WP. Arrange Ns for 1x1 rib.

** Set locks on N, SS 3/3.

N

Using MY, K1 row.

Set locks on CX, K2 rows.

CX

Set locks on N, SS 3½/3½, K1

CX

row **.

Set RC at 000. K35 rows. Using SS 4½/4½, K1 row.

Set machine for patt as given in note. Set RC at 000. Using SS 6/3, work in patt. K202 rows.

SHAPE ARMHOLES

Cast off 8 sts at beg of next 2 rows. 114[122:128:136:142] sts. K until RC shows 390.

Transfer sts to BB. Set locks on N, SS 6½/-, K1 row.

GX

Cast off 36[40:43:47:50] sts at each side for shoulders.

Cast off rem 42 neck sts.

FRONT

Work as given for back until RC shows 330. Locks at right.

SHAPE NECK

Make a note of position in patt sequence. Using a separate length of MY, cast off the centre 10 sts. Using nylon cord, K 52[56:59:63:66] sts at left by hand taking Ns down into NWP. Work each bed separately. Do not zigzag across.

Cont on rem 52[56:59:63:66] sts at right for first side.

Keeping patt correct, K1 row.

Cast off 3 sts at beg of next and foll alt row. K1 row.

Cast off 2 sts at beg of next row.

Dec 1 st at neck edge on every foll 6th row, 8 times.

36[40:43:47:50] sts.

K until RC shows 390. Transfer sts to BB.

Set locks on N, SS 6½/-, K1

GX

row. Cast off.

Unravel nylon cord over sts at left. Reset RC at 330.

Starting at correct position in patt, complete to correspond with first side, reversing shapings.

SLEEVES

Handle up. Orange strippers. Push 66 Ns on FB and

corresponding Ns on BB to WP. Arrange Ns for 1x1 rib. Work as given for back from ** to **.

Set RC at 000. K19 rows.

Using SS 4½/4½, K1 row.

Set machine for patt as given in note. Set RC at 000. Using SS 6/3, work in patt.

Shape sides as follows:

SIZE 86cm

*** Inc 1 st at each end of the foll 9th row.

Inc 1 st at each end of the foll 10th row ***.

Rep from *** to ***, 15 times more.

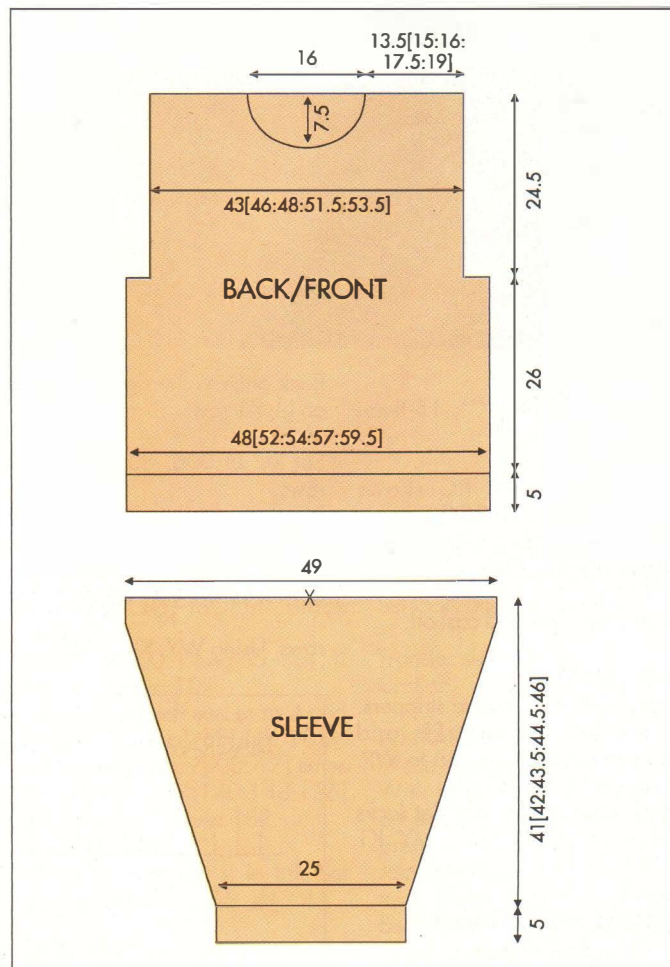
SIZES 91 and 96cm

Inc 1 st at each end of every foll 10th row, 32 times.

SIZES 101 and 106cm

**** Inc 1 st at each end of the foll 10th row.

Inc 1 st at each end of the foll



3

11th row ****.
Rep from **** to ****, 15 times more.

ALL SIZES

130 sts. K until RC shows 316[326:336:346:356].

Transfer sts to BB. Set locks on N, SS 6½/-, K1 row.

GX
Mark centre st and cast off.

NECKBAND

Handle down. Orange strippers. Push 120 Ns on FB and corresponding Ns on BB to WP. Arrange Ns for 2x1 rib.

Rack once to the left. Set locks on N, SS 3½/3½. Using MY, K1

row.
Set locks on CX, K2 rows.
CX

Rack once to the right. Set locks on N, K1 row.

N
Set RC at 000. SS 4½/4½, K4 rows.

Black strippers. Bring intermediate Ns on both beds to WP.

Set locks on GX, SS 6/6, K4
N
rows. Using WY, K4 rows.

Set locks on N. Using MY, K4
GX
rows.

Set locks on N. Using WY,
N
K2 rows. Release from machine.

TO MAKE UP

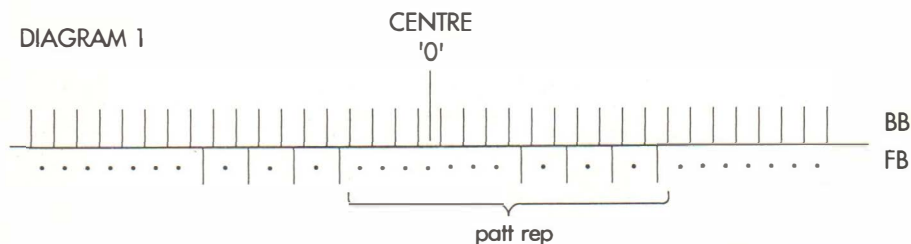
Wash and dry pieces. With wrong side facing, block pieces out to correct measurements and

lightly steam.

Join shoulder seams.

Enclosing neck edge between st sections, backstitch neckband in place, first on outside and then on inside of garment. Remove WY. Join neckband seam. Sew in sleeves matching centre marker to shoulder seam. Join side and sleeve seams. Give a final light press.

DIAGRAM 1



LONG-LINE

Cardigan

4

MACHINES: These instructions are written for Passap/Pfaff Duomatic machines

YARN: Colourmatch 4 ply Wool

FIBRE CONTENT: 100% Wool

COLOUR: We used Shade 104 (MY)

STOCKISTS: See page 52 for details

SIZES

To suit bust 86[91:96:101:106]cm.

Finished measurement 102[107:112:117:122]cm.

Length 72cm.

Sleeve seam 43[44.5:46:47:48.5]cm.

Figures in square brackets []

refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Colourmatch 4 ply Wool.
2 x 500g cones in MY.
5 buttons.

GARMENT WEIGHS

569g for size 91cm.

MAIN TENSION

Wash, dry and lightly steam press tension swatch before measuring.
27 sts and 43.5 rows to 10cm

measured over patt (SS approx 6/3½).

Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 113.

DIAGRAM 1

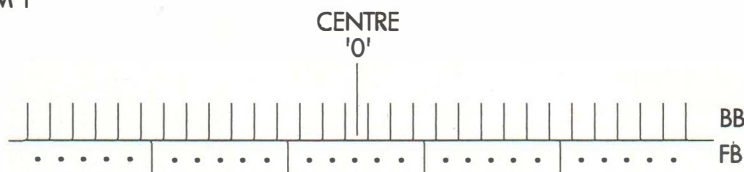
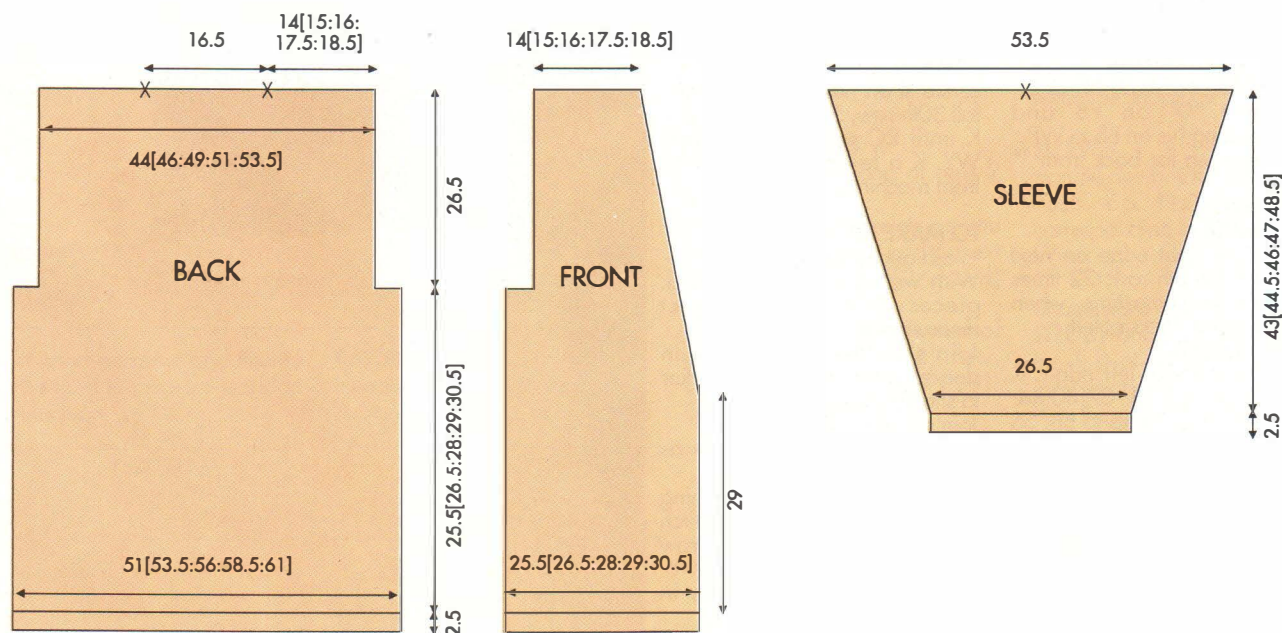
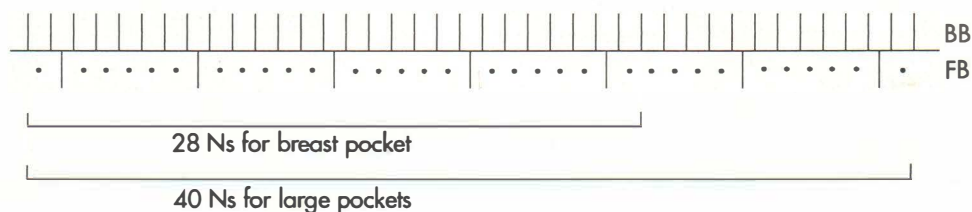


DIAGRAM 2



NOTE

All st counts refer to BB only.
Inc, dec, cast on or off corresponding FB sts as required.
Purl side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PATTERN NOTE

Handle down. Black strippers.
Arrange sts as shown in Diagram 1 for back, fronts and sleeves.

Arrange sts as shown in Diagram 2 for pockets.
Set locks on N, SS 6/3½.

EX

* K2 rows.
Rack once to the right.
K2 rows.
Rack once to the left *.
Rep from * to * throughout.

BACK

Handle down. Orange strippers.
Push 138[144:152:158:164] Ns on FB and corresponding Ns on BB to WP.

** Arrange Ns for 2x1 rib. Rack once to left.

Set locks on N, SS 3½/3½.

N

Using MY, K1 row.
Set locks on CX, K2 rows.

CX

Rack once to the right.
Set locks on N, K1 row.

N

Set RC at 000. Using SS 4½/4½, K7 rows. SS 5½/5½, K1 row.
Transfer sts to BB.

Black strippers. Set machine for patt as given in note. Set RC at 000. Work in patt **. K188 rows.

SHAPE ARMHOLES

Cast off 10 sts at beg of next 2 rows. 118[124:132:138:144] sts. K until RC shows 304. Transfer sts to BB. SS 6½/-, K1 row.

Cast off 37[40:44:47:50] sts at each side for shoulder.
Cast off rem 44 neck sts.

RIGHT FRONT

Handle down. Orange strippers.
Push 69[72:76:79:82] Ns at left of centre '0' on FB and corresponding Ns on BB to WP.
Work as given for back from ** to **.

K126 rows.

SHAPE NECK

Dec 1 st at right edge on next and every foll 8th row, 22 times in all. At the same time, when RC shows 189, locks at left.

SHAPE ARMHOLE

Cast off 10 sts at left edge. K until RC shows 304. 37[40:44:47:50] sts. Transfer sts to BB. SS 6½/-, K1 row. Cast off.

LEFT FRONT

Work as given for right front, reversing needle settings and shapings.

SLEEVES

Handle down. Orange strippers.

Push 72 Ns on FB and corresponding Ns on BB to WP.
Work as given for back from ** to **.

Shape sides as folls:

SIZES 86 and 91cm ONLY

Inc 1 st at each end of every foll 5th row, 36 times.

SIZES 96, 101 and 106cm ONLY

Inc 1 st at each end of the foll 5th row.

Inc 1 st at each end of the foll 6th row.

Rep these 11 rows, 17 times more.

ALL SIZES

144 sts. K until RC shows 188[194:200:206:210].

Transfer sts to BB. Using SS 6½/-, K1 row. Mark centre st and cast off.

LARGE POCKET (KNIT TWO)

Handle down. Orange strippers.
Push 40 Ns on FB and corresponding Ns on BB to WP.
Work as given for back from ** to **. K50 rows.

Transfer sts to BB. Using WY, K a few rows and release from machine.

BREAST POCKET

Handle down. Orange strippers.
Push 28 Ns on FB and corresponding Ns on BB to WP.
Work as given for back from ** to **. K40 rows.

Transfer sts to BB. Using WY, K a few rows and release from machine.

BUTTONHOLE BAND

Handle down. Orange strippers.
Push 7 Ns on FB and corresponding Ns on BB to WP.
Set locks on N, SS 3/3.

N

Using MY, K1 row.

Set locks on CX, SS 3½/3½,

CX

K2 rows.

Set locks on N, K1 row.

N

Set RC at 000. Black strippers.
Set locks on CX, SS 4½/6. K6

N

rows.

Make a buttonhole over the centre st on next row and every foll 30th row, 5 times in all.

K until RC shows 760. Using WY, K a few rows and release from machine.

TO MAKE UP

Wash and dry pieces.

With wrong side facing, block pieces out to correct measurements and steam.

Join shoulder seams. Sew in sleeves matching centre marker to shoulder seam.

Join side and sleeve seams.

Attach band. Adjust length as required and cast off sts.

Pin pockets in position matching vertical lines of patt. Backstitch through open loops of last row worked in MY. Remove WY. Stitch sides of pockets neatly in position.

Sew on buttons.



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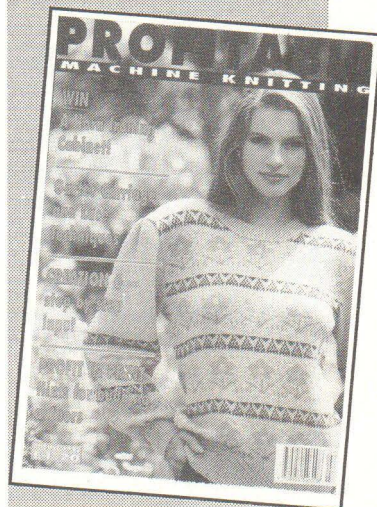
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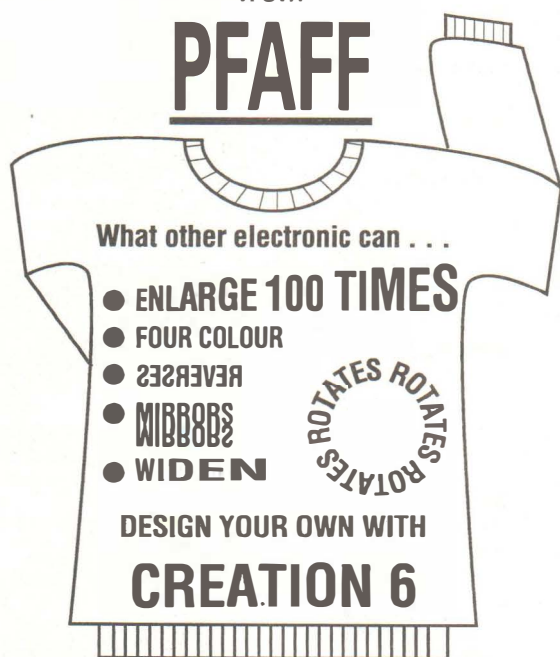
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9

Lady's Waistcoats



MACHINES: These instructions are written for standard gauge machines with ribber. We used a Brother 950 with ribber
YARN: Yeoman Janeiro used double throughout
FIBRE CONTENT: 50% Viscose, 25% Linen and 25% Acrylic
COLOUR: Long version: We used Shade 2 (MY).
Medium version: We used Shade 7 (MY).
Short version: We used Shade 8 (MY)
STOCKISTS: If you have any difficulty in obtaining this yarn, please write to Yeoman Yarns Ltd, 36 Churchill Way, Fleckney, Leics LE8 0UD

SIZES

To suit small[medium:large].
Finished measurement 91[103:115]cm.

Length

Long version: 117cm.

Hip length version: 77cm.

Short version: 61cm.

Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Yeoman Janeiro.

Long version.

2[2:3] x 500g cones in MY.

7 buttons.

Hip length version.

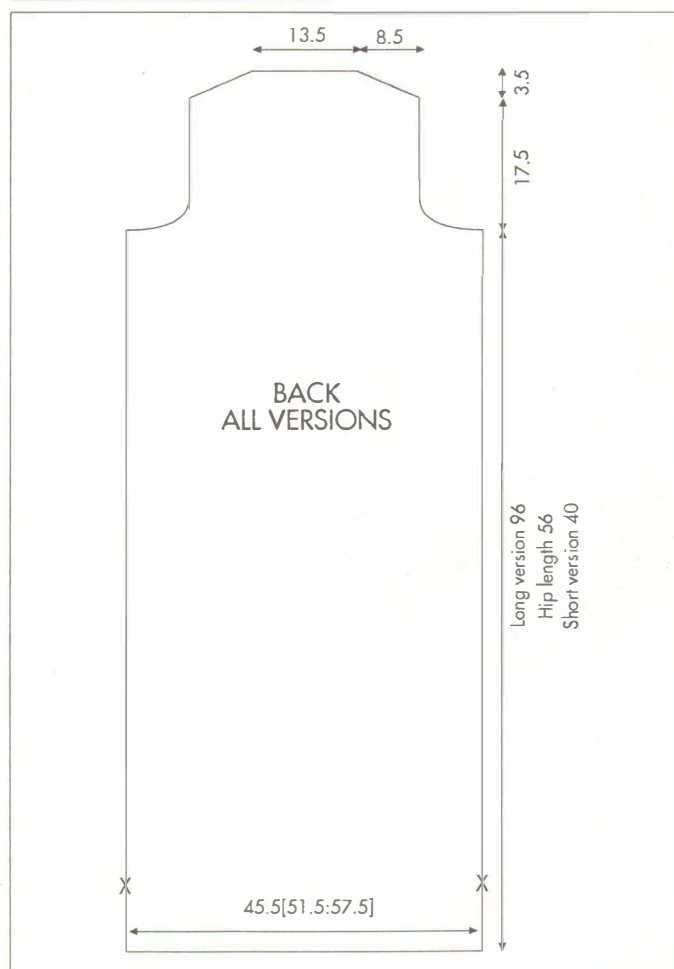
2 x 500g cones in MY.

6 buttons.

Short version.

2 x 500g cones in MY.

5 buttons.



FASHION STATEMENT

GARMENT WEIGHS

Long version: 958g for medium size.

Medium version: 615g for medium size.

Short version: 445g for medium size.

MAIN TENSION

33 sts and 37.5 rows to 10cm measured over FNR (full needle rib) (tension dial approx 3.0/3.0=MT/MT).

Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 113.

NOTE

Yarn is used double throughout. All st counts refer to MB only. Inc, dec, cast on or off corresponding sts on RB as required. Use fully fashioned method for inc and dec throughout.

Measurements given are those of finished garment and should not be used to measure work on the machine.

LONG VERSION

BACK

With RB in position, set machine for FNR. Push 75[85:95] Ns at left and right of centre '0' on MB to WP. 150[170:190] Ns. Push corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR.

Using MY, cast on and K3 tubular rows.

Set RC at 000. Using MT/MT, K100 rows.

Place a marker at each end for finish of side vent. K until RC shows 360.

SHAPE ARMHOLES

Cast off 10[10:20] sts at beg of next 2 rows. 130[150:150] sts. Dec 1 st, fully fashioned method, at each end on next and every foll alt row, 15[25:25] times in all. 100 sts.

K until RC shows 426.

SHAPE SHOULDERS

Cast off 4 sts at beg of next 14 rows. 44 sts rem.

RC shows 440.

Transfer sts to MB. Using T10,

K1 row. Cast off using latch tool method or linker.

RIGHT FRONT

With RB in position, set machine for FNR. Push 75[85:95] Ns at right of centre '0' on MB and corresponding Ns on RB to WP. CAR.

Using MY, cast on and K3 tubular rows. Set RC at 000.

Using MT/MT, K100 rows.

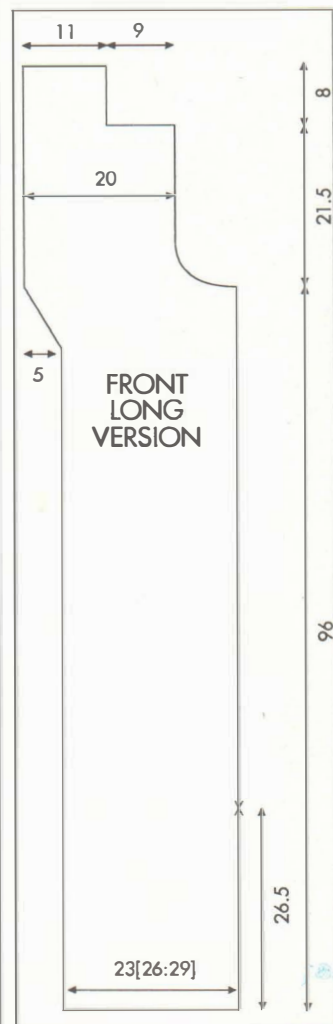
Place a marker at right edge for finish of side vent.

K until RC shows 160.

Work a buttonhole, 6 sts in from left edge on this and every foll 30th row, 7 times in all. K until RC shows 345.

SHAPE COLLAR

Inc 2 sts, fully fashioned method at left edge on next and every





fold 5th row, 8 times in all. At the same time, when RC shows 360. CAR.

SHAPE ARMHOLE

Cast off 9 sts at beg of next row. K1 row.

Dec 2 sts, fully fashioned method, at armhole edge on next and every foll alt row, 8[13:18] times in all. K until RC shows 440. 66 sts. CAR.

SHAPE SHOULDER

Cast off 30 sts at right edge. Working over rem 36 sts, K until RC shows 470.

Transfer sts to MB. Using T10, K1 row. Cast off using latch tool method or linker.

LEFT FRONT

Work as given for right front, reversing shapings and marking position of buttons with WY.

TO MAKE UP

Join shoulder seams. Join centre back collar seam. Attach collar to back neck edge. Join side seams above markers. Sew on buttons.

HIP LENGTH VERSION

BACK

With RB in position, set machine for FNR. Push 75[85:95] Ns at left and right of centre '0' on MB to WP. 150[170:190] Ns. Push corresponding Ns on RB to WP. CAR.

Using MY, cast on and K3 tubular rows.

Set RC at 000. Using MT/MT, K50 rows.

Place a marker at each end for finish of side vent. K until RC shows 210. CAR.

SHAPE ARMHOLES

Cast off 10[10:20] sts at beg of next 2 rows. 130[150:150] sts.

Dec 1 st, fully fashioned method, at each end of next and every foll alt row, 15[25:25] times in all. 100 sts. K until RC shows 276.

SHAPE SHOULDER

Cast off 4 sts at beg of next 14 rows. 44 sts rem. RC shows 290. Transfer sts to MB. Using T10, K1 row. Cast off using latch tool method or linker.

RIGHT FRONT

With RB in position, set machine for FNR. Push 75[85:95] Ns at right of centre '0' on MB and corresponding Ns on RB to WP. CAR.

Using MY, cast on and K3 tubular rows.

Set RC at 000. Using MT/MT, K50 rows.

FASHION STATEMENT

Place a marker at right edge for finish of side vent. K until RC shows 70.

Work a buttonhole, 6 sts in from left edge on this and every foll 30th row, 6 times in all. *At the same time*, place a marker at right edge when RC shows 150 for position of belt and when RC shows 210. CAR.

SHAPE ARMHOLE

Keeping buttonholes correct as set, cast off 9 sts at beg of next row, K1 row.

Dec 2 sts, fully fashioned method, at armhole edge on next and every foll alt row, 8[13:18] times in all and *at the same time*, when RC shows 225. CAL

SHAPE COLLAR

Inc 2 sts, fully fashioned method, at left edge on next and every foll 5th row, 8 times in all. K until RC shows 290. 66 sts. CAR.

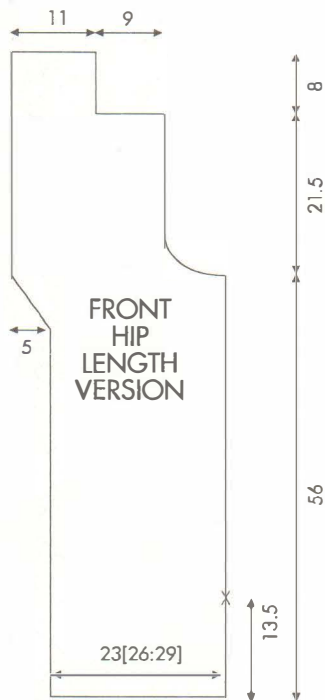
SHAPE SHOULDER

Cast off 30 sts at right edge. Working over rem 36 sts, K until RC shows 320. Transfer sts to

▷ 73







71 MB. Using T10, K1 row. Cast off using latch tool method or linker.

LEFT FRONT

Work as given for right front, reversing shapings and marking position of buttons with WY.

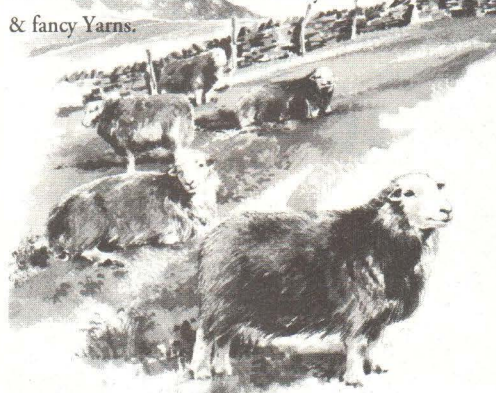
HALF BELT

With RB in position, set machine for FNR. Push 12 Ns on MB and corresponding Ns on RB to WP. Using MY, cast on and K3 tubular rows. Set RC at 000. Using MT-••/MT-••, K1 50

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rows. Transfer sts to MB and cast off.

TO MAKE UP

Follow instructions given for long version inserting belt into side seams at position indicated by markers.

Set RC at 000. Using MT/MT, K50 rows.

Place a marker at each end for finish of side vent.

K until RC shows 150. CAR.

SHAPE ARMHOLES

Cast off 10[10:20] sts at beg of next 2 rows. 130[150:150] sts.

Dec 1 st, fully fashioned method, at each end of next and every foll alt row, 15[25:25] times in all. 100 sts.

K until RC shows 216.

SHAPE SHOULDERS

Cast off 4 sts at beg of next 14 rows. RC shows 230.

Transfer sts to MB. Using T10, K1 row. Cast off using latch tool method or linker.

RIGHT FRONT

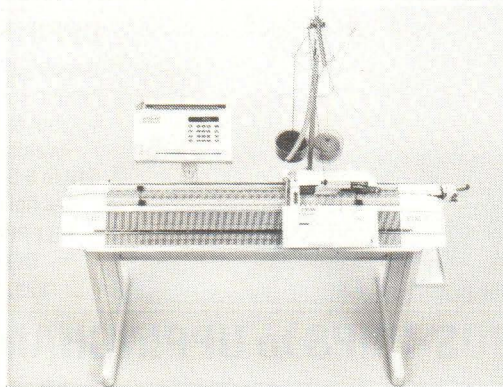
With RB in position, set machine for FNR. Push 75[85:95] Ns at

SHORT VERSION

BACK

With RB in position, set machine for FNR. Push 75[85:95] Ns at left and right of centre 'O' on MB to WP. 150[170:190] Ns. Push corresponding Ns on RB to WP. Using MY, cast on and K3 tubular rows.

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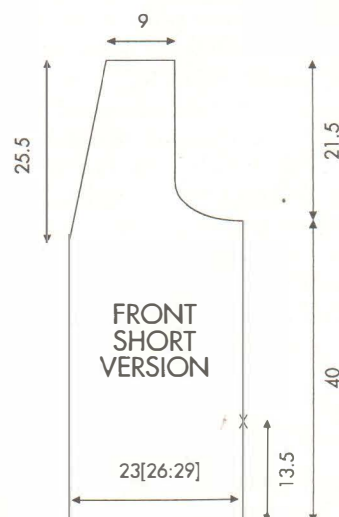
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right of centre 'O' on MB and corresponding Ns on RB to WP. CAR.

Using MY, cast on and K3 tubular rows.

Set RC at 000. Using MT/MT, K50 rows.

Place a marker at right edge for finish of side vent. Mark sts 30-60 at right of centre 'O' for position of mock pocket top. Make a buttonhole, 6 sts in from left edge on next and every foll 20th row, 5 times in all. K until RC shows 135. CAL.

SHAPE NECK

Dec 1 st, fully fashioned method, at left edge on next and every foll 5th row, 20 times in all and at the same time, when RC shows 150 CAR.

SHAPE ARMHOLE

Cast off 9 sts at beg of next row. K1 row.

Dec 2 sts, fully fashioned method, at armhole edge on next and every foll alt row, 8[13:18] times in all.

K until RC shows 230. 30 sts rem.

Transfer sts to MB. Using T10,

FASHION

STATEMENT

K1 row. Cast off using latch tool method or linker.

LEFT FRONT

Work as given for right front, reversing shapings and position of pocket top, marking position of buttons with WY and position of mock breast pocket over Ns 25-44 at left of centre 'O' when RC shows 166[176:186].

MOCK POCKET TOP (KNIT TWO)

With RB in position, set machine for FNR. Push 30 Ns on MB and corresponding Ns on RB to WP. Using MY, cast on and K3 tubular rows.

Set RC at 000.

Using MT-••/MT-••, K12 rows.

Transfer sts to MB. Using MT+1, K1 row. Release on WY.

MOCK BREAST POCKET

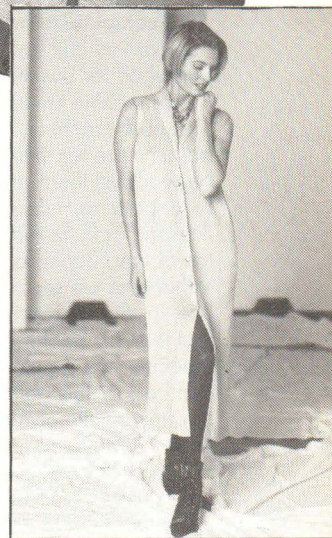
Work as given for mock pocket top over 20 Ns on each bed and working only 8 rows of rib.

TO MAKE UP

Join shoulder seams. Join side seams to markers.

Backstitch last row of pocket tops in place to right side of garment and then stitch side neatly in position.

Sew on buttons.



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ACCESS

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BRUSHES MACHINES PATTERNS

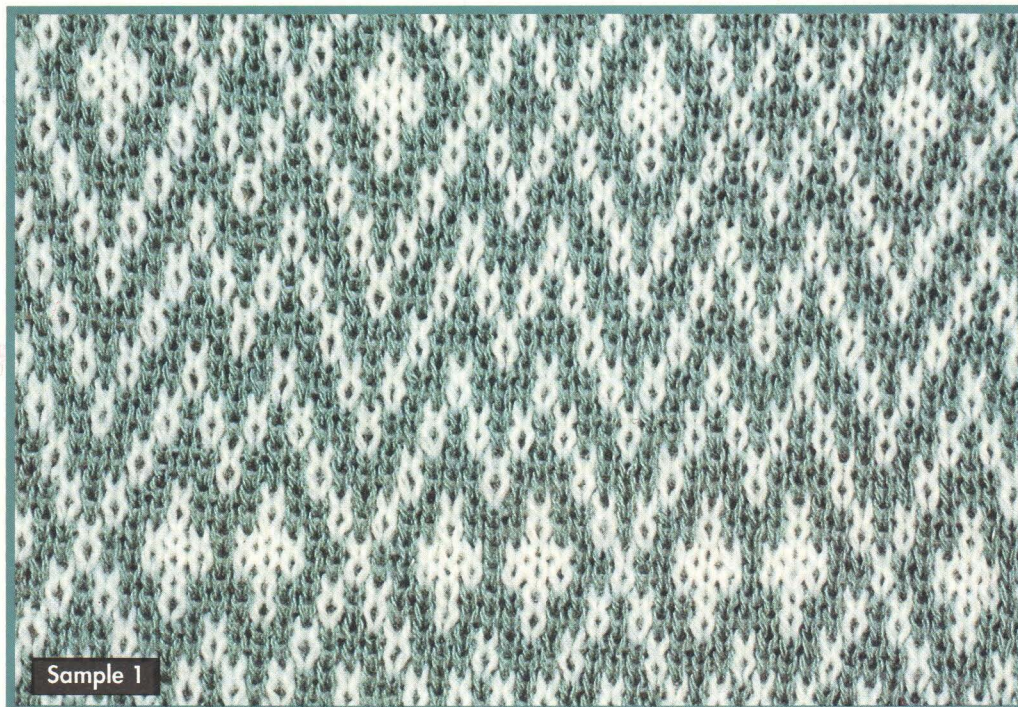
AGAIN!

SINGER

4.5mm machine stretch over 45cm (450mm). The same number of needles on a 5mm machine take up 50cm, the difference is only 5cm or about 2in! In theory, if I knit 100 stitches with the same stitch size (not tension dial!) on both machines, I use two more inches of yarn. As you can see, there is no real difference.

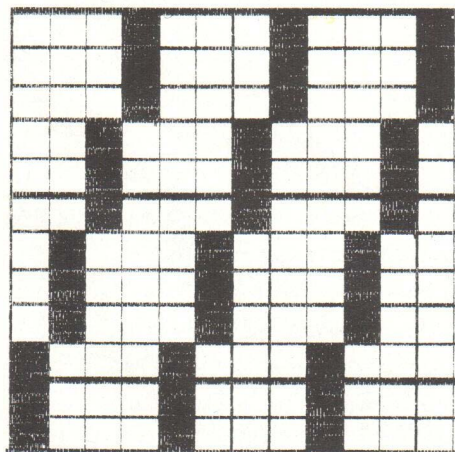
A pattern gives the APPROXIMATE TD setting used. Pattern 16 was knitted with 4 ply wool at TD 8 and 28 stitches and 36 rows measured 10cm. For 4 ply wool we usually set the TD at 6, 6.5 or 7. I used TD 6.5 with the same wool and got the same measurements. That proves that all stocking stitch patterns for standard gauge machines can be knitted on the Singer or Passap/Pfaff, as long as not more than 180 stitches are used. For Pattern 15, the cardigan with racking, I would try TD 6/4; the racking positions are the same as on the Singer.

Pattern 2 is knitted in a single



bed tuck pattern. We only need to mark the tucked stitches and use the reverse button. (Illustration 1). For the frills, transfer all stitches to FB, hang the frills on to the BB, return stitches to BB and knit 8 rows. These frills are much easier to attach on a double bed machine.

ILLUSTRATION 1



reversed colour roll-down

WSW

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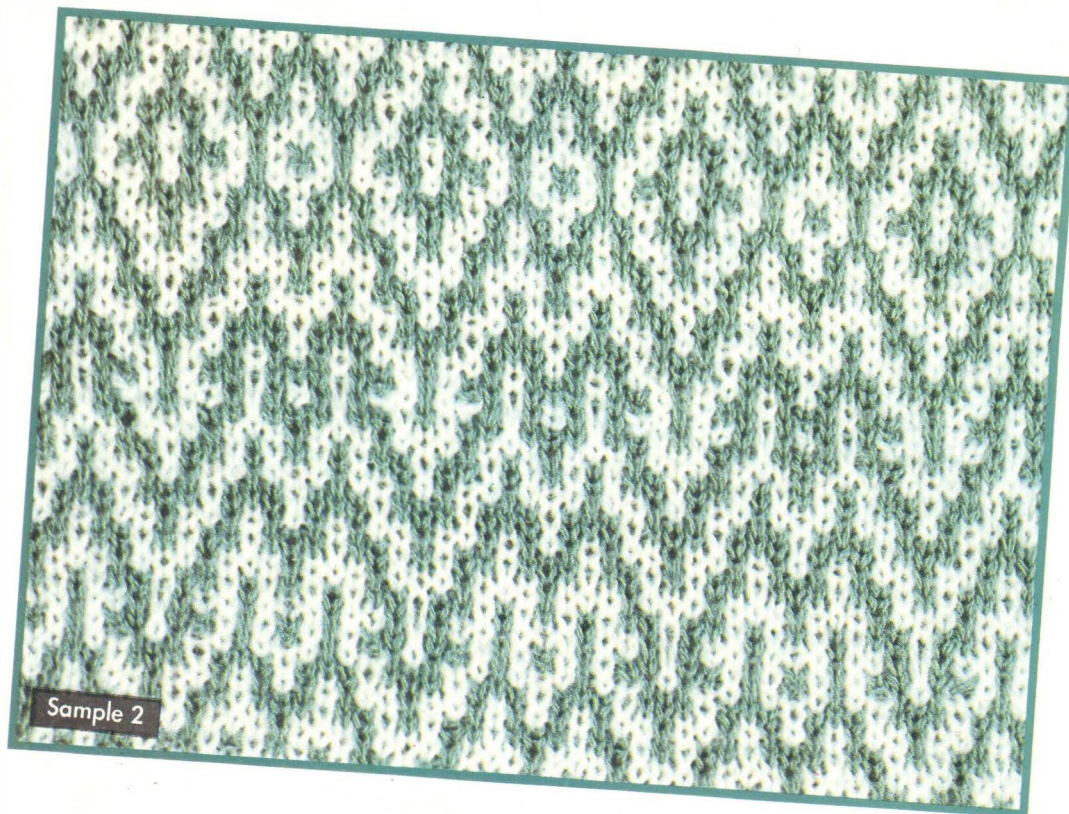
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All the Fair Isle punchcards in the December 1992 MKN are based on 12 stitches and can be copied for our patterning system. 24 stitch based punchcards can only be used on the 624 and 9000. The

card for Pattern 3 is also suitable for weaving; I altered two lines in it slightly (Illustration 2) and now an interesting multi-coloured slip stitch can be knitted using the same card. Sample 1 (page

77) shows the altered Fair Isle and Sample 2 shows the slip stitch, with the pattern both rolled back and mirrored. Pattern 17 involves a lot of colour changes, and although this can be done, I think this

sweater would look good with a multi-coloured second yarn. For Pattern 12 the repeat is 15 stitches and the card would look like Illustration 3. You really need a colour changer or a lot of patience for this sweater. The same applies to Patterns 10 and 11. Pattern 13 has a 2x2 single bed Fair Isle welt and hand patterning. Knit the welt on the BB and knit the embossed diamond on the FB. This is actually easier than working on the BB.

Pattern 14 could be knitted with 2 rows ∇ , 2 rows ∇ on the FB, as the original. I opted for ∇ C (Fisherman's rib) and used a slightly different needle setting. (Diagram A and Sample 3). My tension, using 2 strands of 2 ply, was 6.5/4. My tension square measured 50 stitches (on BB) = 22cm and 50 rows = 8.6cm and I could use the



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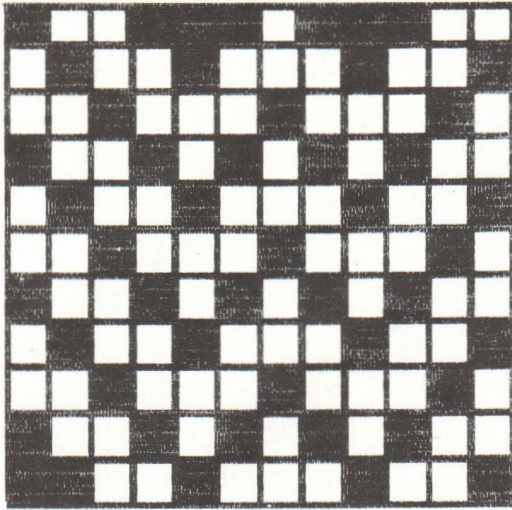
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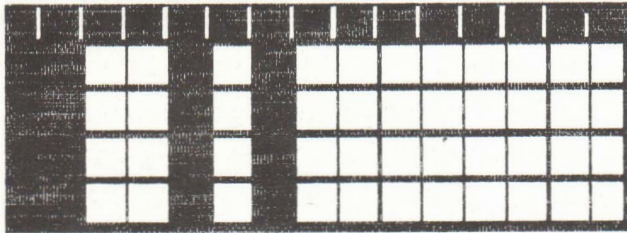
LOOK AGAIN!

ILLUSTRATION 2



mirrored and double length

ILLUSTRATION 3



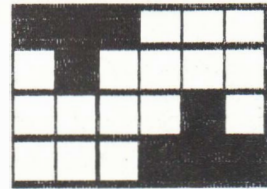
double length

roll-down

original pattern, knitting a few more rows to get the right length.

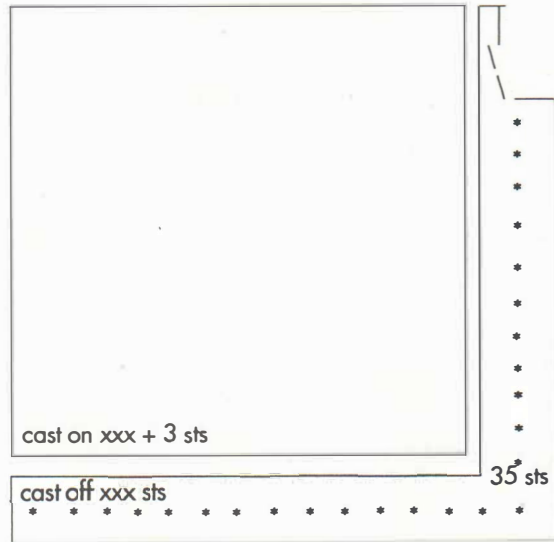
So far we haven't found a design which cannot be knitted on the Singer. What about Pattern 9? Even this jacket, knitted in double bed Jacquard with three electronic patterns used at the same time, can be adapted for the Singer. Using your favourite JacVI cardigan pattern, the back and sleeves are started with a star border and then knitted with pattern 2. (Illustration 4). The fronts are knitted in two parts (Diagram B) and then sewn together. The

ILLUSTRATION 4



mirrored and double length

DIAGRAM B



red border is knitted separately and attached. Finally, a knitted or bought braid is sewn on. I hope this article has convinced you that most patterns can be knitted on different machines with a little adaptation.

Next month, we will inspect the buttons on the electronic box. Until then,

Trudie



Sample 3



Around the W

NEXT STOP—INDIA

and Emma draws inspiration from the colourful woven Ikats

10

MACHINES: These instructions are written for standard gauge punchcard machines without ribber

YARN: Many A Mickle Shetland

FIBRE CONTENT: 100% Wool

COLOUR: We used Marsh (A), Jade (B), Sea (C), Plum (D), Cherry (E), Tangerine (F), Gold (G) and Corn (H)

STOCKISTS: To obtain this yarn, please write to Many A Mickle, Brier Hey, Mytholmroyd, Hebden Bridge, W. Yorks HX7 5PF

SIZES

To suit bust 86-91[96-101:106]cm.

Finished measurement 120[126:132]cm.

Length 67[68:69]cm.

Sleeve seam 46[47:48]cm.

Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Many A Mickle Shetland.

150g in A.

100g in B.

150g in C.

100g in D.

100g in E.

100g in F.

250g in G.

100g in H.

GARMENT WEIGHS

548g. for size 96-101cm.

MAIN TENSION

Wash, dry and press tension swatch before measuring.

30 sts and 41 rows to 10cm measured over Fair Isle patt (tension dial approx 7).

Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 113.

NOTE

Purl side is used as right side. Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERNS

Punch cards 1, 2 and 3 before starting to knit.

Join punchcards tog in numerical order.

COLOUR SEQUENCE BACK AND FRONT

Commencing on row 13[7:1] of punchcard 1.

G+F, K 3[9:15] rows.

* C+B, K5 rows.

G+H, K16 rows.

D+E, K14 rows.

H+B, K2 rows (end of card 1).

C+A, K31 rows.

G+B, K17 rows.

D+E, K5 rows.

G+F, K7 rows (end of card 2).

B+H, K7 rows.

G+F, K20 rows.

C+A, K21 rows (end of card 3).

G+F, K15 rows *.

Rep from * to * throughout.

LEFT SLEEVE

Commencing on row 1 of punchcard 2.

Use G+C, throughout.

RIGHT SLEEVE

Commencing on row 1 of punchcard 2.

Use G+A, throughout.

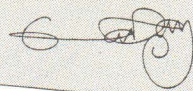
Like the Chinese, Indian artists often convey the essence of their subject in the simplest, most direct manner. From the most beautiful pieces of embroidery or the elaborate works of the loom, right down to the construction and decoration of a child's toy or simple earthenware, the same principles of design and distribution of form and pattern apply.

There is always the same care for the general form, the same absence of all superfluous ornament which we recognise as the Indian style, and yet this style is still subject to the individual expression of the artist.

In the equal distribution of the surface ornament across the background colour, Indian artists show an instinct and perfection of drawing which must surely owe something to the way the family proudly passes on its particular skills through the generations. India's overriding — if not overwhelming — atmosphere of mystery is perhaps most apparent in the way the people dress. The saris combine the most brilliant of colours perfectly harmonised — it is virtually impossible to find discord. Every colour or tint, from the palest and most delicate to the deepest and richest shades receives just the right amount of attention.

I took my inspiration from the beautiful woven Ikats.

An Ikat is woven by painting the warp on the loom in stripes of different colours. The warp is then randomly pulled out of line forming chevrons and is then woven. This creates a pattern which is soft and not harshly defined. The colours fuse together and, of course, every Ikat is totally individual.



BACK

** Push 86[85:85] Ns at left and 94[97:100] Ns at right of centre 'O' to WP. 180[182:185] Ns.

Using G, cast on by hand. CAR. Set RC at 000. Using G and MT,

K1 row. Insert punchcard and lock on row 13[7:1] of punchcard 1. Set machine for patt. K1 row. Release punchcard. Set carriage for Fair Isle knitting. Follow colour sequence given, work in patt.

K until RC shows 5[7:13].

Inc 0[1:1] st at left edge. 180[183:186] sts. K 0[4:4] rows. RC shows 5[11:17]. CAL.

Set RC at 000. Inc 1 st at left edge on next and every foll 5th row, 14 times in all. 194[197:200] sts. K until RC shows 66. CAL **.

Set RC at 000. Inc 1 st at left edge on next and every foll 5th row, 14 times in all. 194[197:200] sts. K until RC shows 66. CAL **.

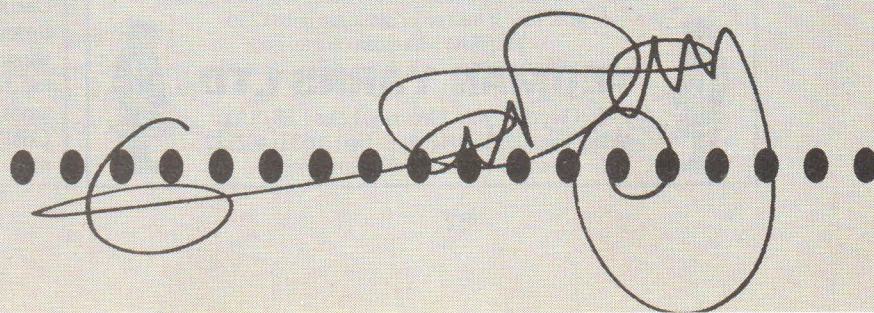
CAL **.

SHAPE NECK

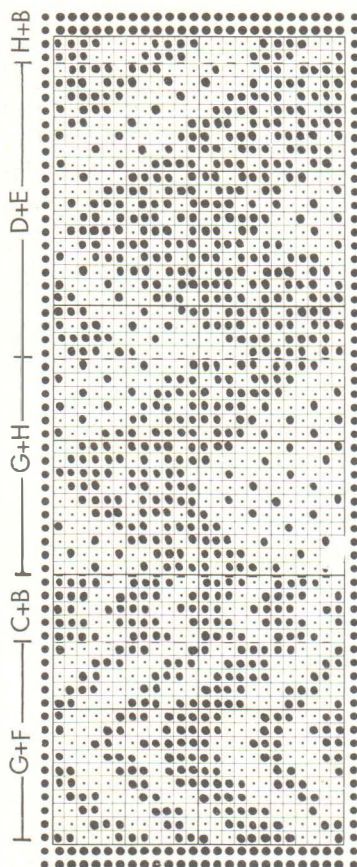
Dec 1 st at left edge, K2 rows, twice.

Dec 1 st at left edge, K3 rows,

World with

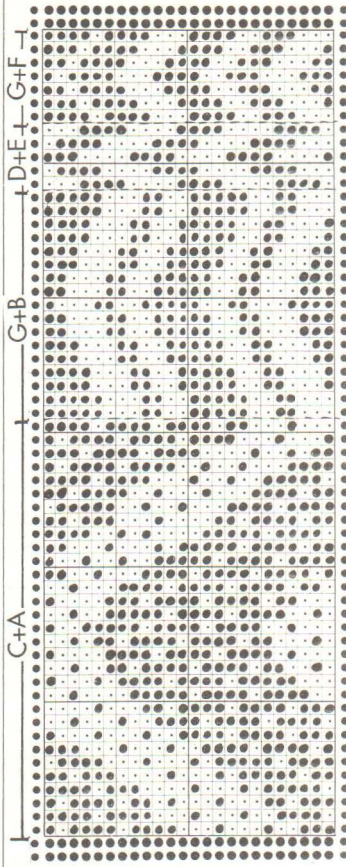


PUNCHCARD 1

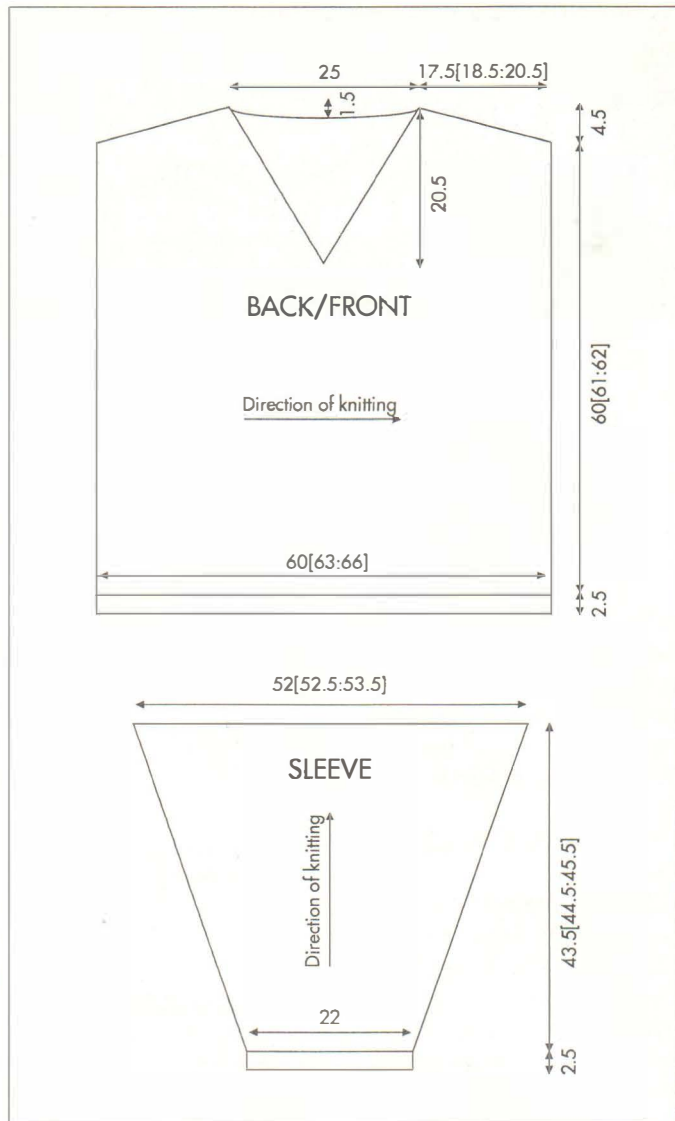


twice. Dec 1 st at left edge, K until RC shows 86. Dec 1 st at left edge.

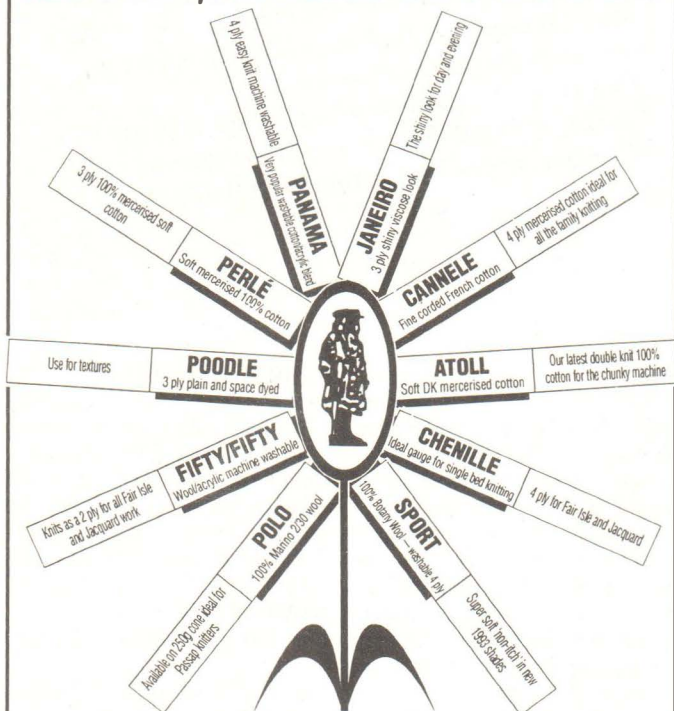
PUNCHCARD 2



188[191:194] sts. K until RC shows 118. Place a marker at each end for centre



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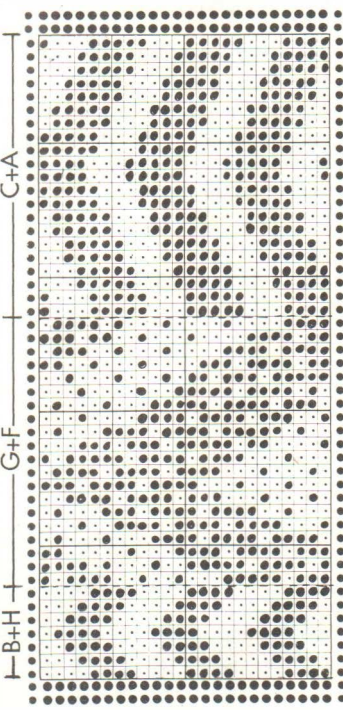
back. K until RC shows 152. Inc 1 st at left edge, K until RC shows 162. Inc 1 st at left edge, K3 rows, twice. Inc 1 st at left edge, K2 rows. Inc 1 st at left edge. 194[197:200] sts. RC shows 170. *** K3 rows. Dec 1 st at left edge, K5 rows, 14 times in all. 180[183:186] sts. K until RC shows 243[246:246]. Dec 0[1:1] st at left edge. K 0[3:9] rows. 180[182:185] sts. RC shows 243[249:255]. Cast off ***.

FRONT

Work as given for back from ** to **. **SHAPE NECK** Cast off 2 sts at left edge, K1 row. Dec 1 st at left edge, K1 row. Rep the last 2 rows, 8 times more. 167[170:173] sts. Dec 1 st at left edge, K1 row, 34 times. 133[136:139] sts. RC shows 118. Inc 1 st at left edge, K1 row, 34 times. CAL. Cast on 2 sts at left edge, K1 row.

Inc 1 st at left edge, K1 row. Rep the last 2 rows, 8 times more. RC shows 170. 194[197:200] sts.

PUNCHCARD 3





Work as given for back from *** to ***.

SLEEVES

Push 33 Ns at left and right of centre '0' to WP. 66 Ns.

Using WY, cast on and K a few rows. Using nylon cord, K1 row. CAR.

Set RC at 000. Using G and MT-2, K12 rows.

Make a hem by picking up loops from first row worked in G and hanging on to corresponding Ns.

Using MT, inc 1 st at each side and K1 row.

Insert punchcard and lock on first row of punchcard 2.

Set machine for patt. K1 row.

Release punchcard. Set carriage for Fair Isle knitting. Foll colour sequence given, work in patt. K1 row. RC shows 15.

Shape sides by inc 1 st at each end of next and every foll 4th row, 45[46:47] times in all. 156[158:160] sts. RC shows 191[195:199].

K1 row. Mark the centre st and cast off.

NECKBAND

Join shoulder seams.

With wrong side facing, hang

one half of neck edge from centre front to centre back evenly on to Ns.

Set RC at 000. Using G and MT, K8 rows.

Pick up sts from first row and hang on to corresponding Ns. Cast off.

Rep for rem half of neck edge.

Join centre back seam. Overlap at centre front and st ends neatly in place.

LOWER EDGING (KNIT TWO)

Push 124[130:136] Ns to WP.

With wrong side facing, hang lower edge of back evenly on to Ns.

Set RC at 000. Using G and MT, K16 rows.

Pick up sts from first row and hang on to corresponding Ns. Cast off.

Rep for front.

TO MAKE UP

Wash all pieces using a softner in the last rinse.

Allow to dry and then steam press on wrong side to correct measurements.

Sew in sleeves matching centre marker to shoulder seam.

Join side and sleeve seams.

Give a final press.

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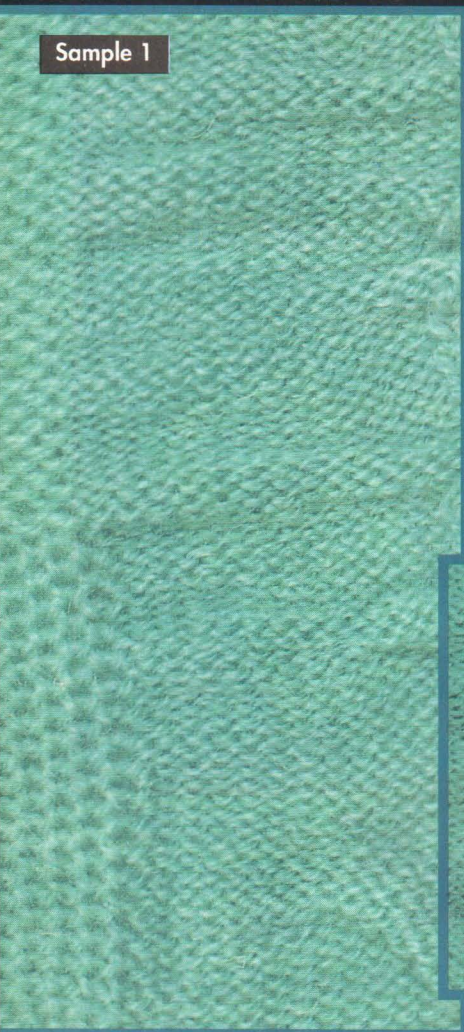
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Sample 1



TEXTURES

WITH THE

Sample 2



The magic motif dial is mainly used for Fair Isle patterning for motif or picture effects and occasionally for weaving or lace patterning. However, it can be useful for some rather original textured effects when combined with a little hand work. In this context it is tuck and slip stitch which are being considered.

SEMI-MANUAL OPERATIONS

When you consider the means of knitting any tuck or slip stitch pattern, it is not immediately obvious how the motif dial can be used. After all, it only selects needles in a specific area for patterning. With both of these stitch types, selected needles knit whilst non-selected needles will carry the yarn across — in the hook of the needle in the case of tuck, or in front of the needle, across the fabric in the case of slip. However, if we are prepared to manually select all needles at either side of the patterning ones, to upper working position — or even further, to holding position (provided the carriage is set so that these will knit back), then we can have isolated areas of tuck or slip which will be

'surrounded' by plain stocking stitch.

KNITTING A FABRIC

Sample 1 has been worked in

exactly his manner.

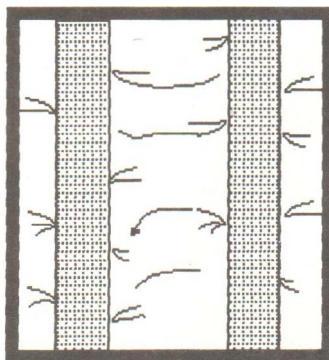
Approximately 76 stitches were cast on at the centre of the machine and a few rows worked in stocking stitch.

Using card 9002 (from one of Toyota's own pre-punched sets), the motif dial was turned to number 3 — which meant the patterning would be over the central 24 stitches of the machine. Once the selection row had been worked, the carriage was set to 'Empty' and needles at each side of the centre (selected) area, were pushed fully forward. Thus the

DIAGRAM 1



Central tuck or slip area motif. Gathering of stitch controlled by braid trim at either side



Vertical panels of tuck or slip for ruched vertical panels

Sample 3



AND EDGINGS

'MAGIC MOTIF' DIAL

Carol suggests ways of mixing texture and stocking stitch to create ruched fabric and edgings

slip pattern is worked over the central area whilst either side of it is worked in stocking stitch. The needles on each side *must* be pulled forward on every row — otherwise they will not knit at all. Indeed, if working a tuck stitch, there would be quite a muddle on the next row, as the yarn would catch in the hooks of all the needles which remained in normal working position! However, this is hardly a difficult manual operation and the straight edge of the ruler could be used to speed up the process.

IDEAS FOR FABRIC USAGE

Looking at Sample 1, you may wonder what you would do with the result. The slip patterning makes the central area much shorter than its stocking stitch surround, so you have a vertically ruched effect on either side. However, when you consider furnishings, the effect is a little reminiscent of those cushion covers which are gathered on either side of a central panel — in this case the knitting is possibly quicker than the sewing version! A couple of ideas are illustrated in Diagram 1.

On the fashion front, there is also a style of sleeve which uses a similar effect. I'd hesitate to recommend this for everyday garments, but for a dressy look, it could be most effective (see Diagram 2).

A variation of this effect — remember that it will be very bold, as the patterning is being

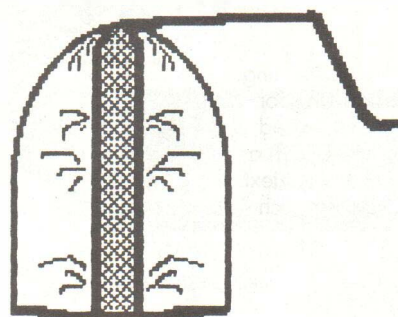
worked in 24 stitch widths — could be interesting on an oversized sweater. A simple tuck stitch could be effective here. Assuming you have quite a few stitches cast on to start, take the first complete motif section at the left and select over this — pushing all needles at right forward on every row. Work a block of patterning (try Card 1, either rotating as normal or on elongation), noting the number of rows worked. Move the patterning section over to the next block when CAL. Now you will have needles on each side of the patterning block to pull forward on each row. Work the same number of rows as before and repeat the process. You will have worked across the garment diagonally in blocks of textured patterning, as shown in Diagram 3.

FEATURING THE 'EXCESS' FABRIC

In a full garment context, you might be wondering what you can do with the excess stocking stitch. On a lady's

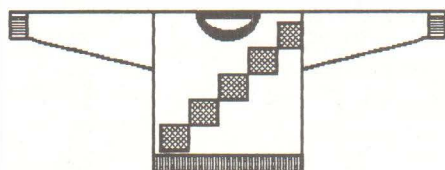
garment you could make it a feature by running gathering threads vertically down, to ruche it to the same height as the tuck patterning (see Diagram 3). The gathering threads could be 'invisible' (that is, in the same yarn and colour as the garment), but the result will be more interesting if you make the lines a special feature. Use coloured cords, narrow ribbon or synthetic contrast coloured pipings, or

DIAGRAM 2

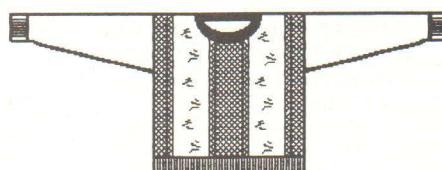


Ruched sleeve style

DIAGRAM 3



Pattern blocks across garment



Vertical braids either side of tuck panels control vertical fullness of st st

Dial 3 section

9 sts in motif area

9 sts outside motif area for st 1

this technique before using your 'best' cone and knitting the complete item — just to make sure that you like the effect!

One potential use of the basic idea is for edging frills. Sample 2 uses basic Card 1, first as a tuck stitch, then changing to a slip stitch. The needles were cast on so that only 9 on the left were in motif area 3, another 10-14 stitches were then cast on to the right (see Diagram 4). Now, when patterning commences with motif dial on 3, only the 9 stitches to the left of the sample will be patterned, needles to the right being pulled forward on every row. The difference in the length of the knitting now

works to form a frilled stocking stitch edging. With a further finish on the stocking stitch (a hem, fringing, crochet etc) the frill could even be used as a collar, as well as edgings for baby shawls, cushion covers etc. Another variation on the same theme is shown in Sample 3 (page 84). This time only 7 stitches remained in the motif area (I knew I was going to use tuck stitch and as this spreads the work widthwise, less stitches are required for a given width). I used Card 1 again — this time on elongation and — as always

3-9 sts can be used for border pattern with up to 14 sts working in st st

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TOYOTA TOPICS

TEXTURES AND EDGINGS WITH THE 'MAGIC MOTIF' DIAL

— had to pull needles outside the patterning area forward. However, before pulling the needles forward, I worked a simple manual transfer on alternate rows — thus forming the lacy zig-zag pattern shown.

EXPERIMENTAL USAGE

If you wanted a long edging length, then perhaps the manual manipulation would prove a little tiresome — although it's an excellent means of experimenting with different effects before committing further time and punchcards. If a completed edge will be 24 or less stitches wide when complete, then you can use your experimental pieces in order to design a punchcard which will work the pattern

automatically. For Sample 2, the punchcard would be as shown in Diagram 5. Note that you can vary both the patterned edge and stocking stitch width on this card — as the suggested needle arrangements below the card show. For Sample 3, the same card could be used, but don't forget that any transfer lace patterning would have to be worked manually. I hope I have given you a rather different view of using the motif dial for textured effects and hope you have a lot of fun with your own experiments.



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Girl's Fair Isle Cardigan



MACHINES: These instructions are written for standard gauge punchcard machines without ribber

YARN: Many A Mickle 4 ply Wool

FIBRE CONTENT: 100% Pure New Wool

COLOUR: We used Ice Green (MC), Gold (A) and Mandarin (B)

STOCKISTS: To obtain this yarn, please write to Many A Mickle, Brier Hey, Mytholmroyd, Hebden Bridge, W. Yorks HX7 5PF

SIZES

To suit chest 61[66:71]cm.
 Finished measurement 66[74:81]cm.
 Length 43[45.5:48.5]cm.
 Sleeve seam 29.5[30.5:33.5]cm.
 Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Many A Mickle 4 ply Wool.
 1 x 300g cone in MC.
 1 x 100[100:200]g cone in A.
 1 x 100[100:200]g cone in B.
 12 buttons.

GARMENT WEIGHTS

273g for size 66cm.

MAIN TENSION

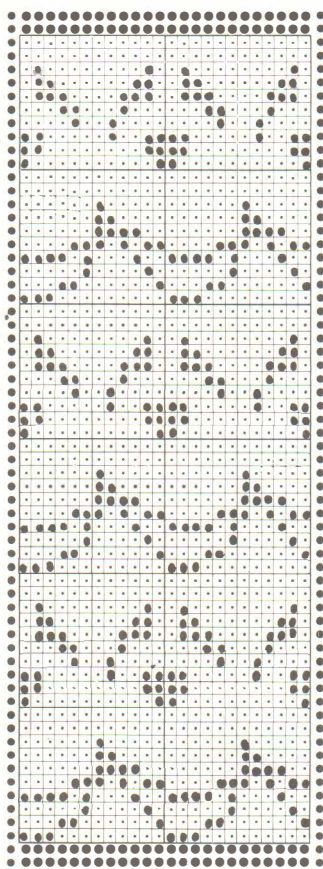
Wash, dry and steam press tension swatch before measuring.
 30.5 sts and 35 rows to 10cm measured over Fair Isle patt (tension dial approx 8).
 Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 113.

NOTE

Knit side is used as right side.
 Measurements given are those of finished garment and should



not be used to measure work on the machine.

PUNCHCARD PATTERN

Punch card before starting to knit.

COLOUR SEQUENCE

Commencing on row one of punchcard.
 MC+A, K8 rows.
 MC only, K2 rows.
 MC+B, K8 rows.
 MC only, K2 rows.
 Rep these 20 rows throughout.

HEM SEQUENCE

RC 000. B and MT-4, K6 rows.
 MC, K1 row.
 MC and MT, K1 row.
 Transfer every alt st on to adjacent N at left. Leave empty Ns in WP.
 MT-3, K2 rows.
 B, K6 rows. RC shows 16.
 Pick up loops from first row worked in B and hang on to corresponding Ns.
 MC and MT, K1 row.
 17 rows to sequence.

BAND SEQUENCE

RC 000. B and MT-3, K6 rows.
 MC, K1 row.
 MC and MT, K1 row.
 Transfer every alt st on to adjacent N at left.

Leave empty Ns in WP.

MT-4, K2 rows.

B and MT-1, K7 rows. RC shows 17.

Pick up loops from first row worked in B and hang on to corresponding Ns.

MC, K1 row.

18 rows to sequence.

BACK

Push 49[55:61] Ns at left and right of centre '0' to WP.
 98[110:122] Ns.

Using WY, cast on and K a few rows ending CAR.

Using nylon cord, K1 row. CAL. Work the 17 rows of hem sequence. CAR.

Set RC at 000. Using MC and MT, K1 row. Inc 1 st at each end. 100[112:124] sts.

Insert punchcard and lock on row 11[1:51]. Set machine for patt. K1 row. Release punchcard. Set carriage for Fair Isle knitting. Starting at correct position in colour sequence, work in patt.

K until RC shows 80[90:100]. CAR.

SHAPE ARMHOLES

Cast off 8 sts at beg of next 2 rows. 84[96:108] sts.

K until RC shows 138[148:160]. CAR.

SHAPE NECK

SIZES 61 and 66cm ONLY

Make a note of row on punchcard.

SIZE 71cm ONLY

Cont in st st and using MC to end.

ALL SIZES

Using a separate length of MC, cast off the centre 40[42:44] sts. Using nylon cord, K22[27:32] sts at left by hand taking Ns down into NWP. Cont on rem 22[27:32] sts at right for first side.

K1 row. Dec 1 st at neck edge, K 1[2:2] rows. RC shows 140[151:163]. Cast off rem 21[26:31] sts.

Unravel nylon cord over sts at left. Reset RC at 138[148:160]. Complete to correspond with first side, reversing shapings.

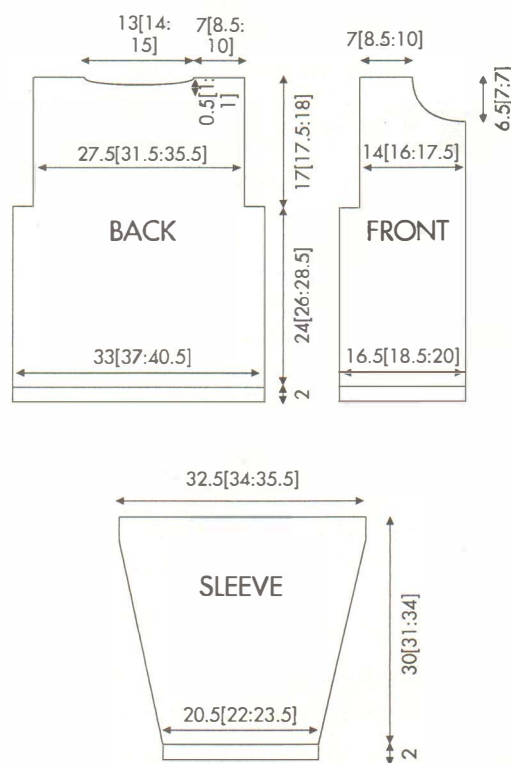
RIGHT FRONT

Push 49[55:60] Ns at right of centre '0' to WP. Using WY, cast on and K a few rows ending CAR.

Using nylon cord, K1 row. CAL. Work the 17 rows of hem sequence. CAR.

Set RC at 000. Using MC and MT, K1 row. Inc 1 st at right edge. 50[56:61] sts.

Insert punchcard and lock on





row 11[1:51]. Set machine for patt. K1 row. Release punchcard. Set carriage for Fair Isle knitting. Starting at correct position in colour sequence, work in patt. K until RC shows 80[90:100].

CAR

SHAPE ARMHOLE
Cast off 8 sts at beg of next row. 42[48:53] sts. K until RC shows 117[127:139]. CAL.

SHAPE NECK

Cast off 6 sts at beg of next row. K1 row.
Cast off 5 sts at beg of next row. K1 row.
Cast off 2 sts at beg of next and every foll alt row, 3 times in all. K1 row.

Dec 1 st at beg of next and every foll alt row, 4[5:5] times in all. 21[26:31] sts.

SIZES 61[66]cm ONLY

K until RC shows 140[151]. Cast off.

SIZE 71cm ONLY

K until RC shows 160. Set machine for st st. Using MC, K until RC shows 163. Cast off.

LEFT FRONT

Work as given for right front, reversing needle settings and shapings.

SLEEVES

Push 25[27:29] Ns at left and right of centre '0' to WP. 50[54:58] Ns.

Using WY, cast on and K a few rows ending CAR.

Using nylon cord, K1 row. CAL. Work the 17 rows of hem sequence. CAR.

Using MT, K1 row. Inc 1 st at each end. 52[56:60] sts. K1 row.

Using WY, K a few rows and release from machine.

Push 31[34:36] Ns at left and right of centre '0' to WP. 62[68:72] Ns. With wrong side facing, rehang cuff on to Ns. Inc 10[12:12] sts evenly as you go.

Insert punchcard and lock on row 21[11:1]. Set machine for patt.

Make a free move to select ending CAR.

Release punchcard. Reset RC at

2. Set carriage for Fair Isle knitting. Starting at correct position in colour sequence, work in patt.

Shape sides by inc 1 st at each end of every foll 6th row, 5[16:17] times and then on every foll 5th[0:0] row, 11[0:0] times. 94[100:106] sts.

K until RC shows 90[100:110].

Set machine for st st. Using MC and MT-*, K 11[9:9] rows.

RC shows 101[109:119]. Place a marker on the centre st.

Cast off loosely.

NECKBAND

Join shoulder seams.

Push 46[50:51] Ns at left and right of centre '0' to WP. 92[100:102] Ns.

Using WY, cast on and K a few rows ending CAR.

Using nylon cord, K1 row.

Set RC at 000. Work the 18 rows of band sequence. CAL.

With wrong side facing, hang neck edge evenly on to Ns. Push all Ns to HP but do not set carriage to hold.

Using MC and MT, K1 row. Cast off loosely.

BUTTON BAND

Push 114[122:132] Ns to WP. Using WY, cast on and K a few rows ending CAR.

Using nylon cord, K1 row.

Set RC at 000. Work the 18 rows of band sequence. CAL.

With wrong side facing, hang left front edge evenly on to Ns.

Push all Ns to HP but do not set carriage to hold.

Using MC and MT, K1 row. Cast off loosely.

BUTTONHOLE BAND

Work as given for button band but making 6 groups of two buttonholes evenly along band when RC shows 3 and 13.

Attach to rem right front edge.

TO MAKE UP

Sew in sleeves. Join side and sleeve seams. Sew on buttons.

Wash garment. Block out to correct shape and size and leave to dry. Steam press on wrong side.

Garter carriage collection

12

Man's Garter Carriage Waistcoat



MACHINES: These instructions are written for standard gauge electronic machines with ribber

MACHINES WITHOUT

RIBBER: Knit 1x1 rib using garter carriage

YARN: Yeoman Cannele

FIBRE CONTENT: 100%

Mercerised Cotton

COLOUR: We used Thyme (MY)

STOCKISTS: If you have any difficulty in obtaining this yarn, please write to Yeoman Yarns Ltd, 36 Churchill Way, Fleckney, Leics LE8 0UD

SIZES

To suit chest 96[101:106:111:116]cm.

Finished measurement 104[110:114:120:124]cm.

Length 64[65:66:67:68]cm.

Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Yeoman Cannele.

2 x 250g cones in MY.

6 buttons.

GARMENT WEIGHTS

371g for size 106cm.

MAIN TENSION

Wash and dry tension swatch before measuring.

riage on

27 sts and 44 rows to 10cm measured over patt 1 (tension dial approx 7=MT). Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 113.

NOTE

Side facing away from knitter is used as right side. Measurements given are those of finished garment and should not be used to measure work on the machine.

MYLAR SHEET PATTERN

Fill in mylar sheet for patt 1 and 2 before starting to knit.

BACK

Push 70[74:77:81:84] Ns at left and right of centre '0' to WP. 140[148:154:162:168] Ns. Attach garter carriage. Using MY and MT-2, cast on. Insert mylar sheet and program machine for patt 2. Set RC at 000.

13

Lady's Cardigan

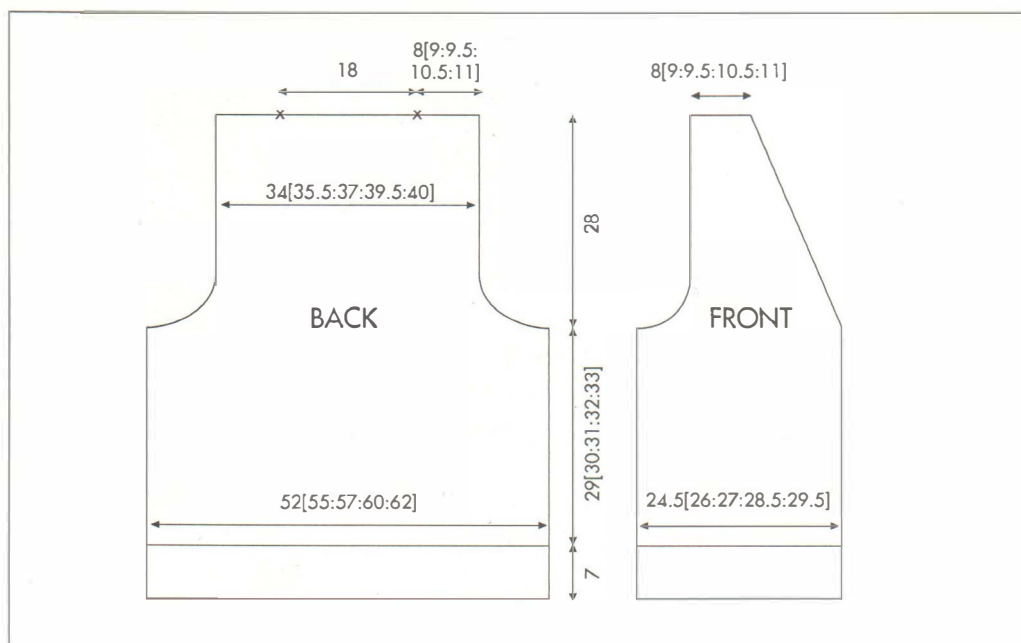
see page 93 for
instructions



14

Short Sleeved Sweater

see page 94 for instructions



Using MT-3, K35 rows. CAR. Program machine for patt 1. Set RC at 000. Using MY, work in patt. K until RC shows 128[132:136:140:146].

SHAPE ARMHOLES

Cast off 6[7:7:7:7] sts at beg of next 2 rows.

Cast off 4 sts at beg of next 4 rows.

Cast off 2 sts at beg of next 4[4:6:6:8] rows.

Dec 1 st at each end of every foll alt row, 6[7:6:8:7] times in all. 92[96:100:104:108] sts.

K until RC shows 251[255:259:263:269].

Using MT+4, K1 row.

Mark the 24th st at left and right of centre 'O' for neck. Cast off using latch tool method.

RIGHT FRONT

Push 70[74:77:81:84] Ns at right of centre 'O' to WP. Return

Ns 1-4 inclusive to NWP. Cont on rem 66[70:73:77:80] Ns. Attach garter carriage.

Using MY and MT-2, cast on.

Insert mylar sheet and program machine for patt 2. Set RC at 000. Using MY and MT-3, K35 rows. CAR.

Program machine for patt 1. Set RC at 000. Using MT, work in patt.

K until RC shows 128[132:136:140:146]. CAR.

SHAPE ARMHOLE AND NECK

Using fully fashioned method, dec 1 st at left edge on next and every foll 5th row, 5 times and then on every foll 6th row, 15 times. At the same time, shape right armhole edge as folls:

Cast off 6[7:7:7:7] sts at beg of next row. K1 row.

Cast off 4 sts at beg of next and foll alt row. K1 row.

Cast off 2 sts at beg of next and every foll alt row, 2[2:3:3:4] times in all. K1 row.

Dec 1 st at armhole edge on next and every foll alt row, 6[7:6:8:7] times in all.

K until RC shows 251[255:259:263:269]. 22[24:26:28:30] sts.

Using MT+4, K1 row. Cast off using latch tool method.

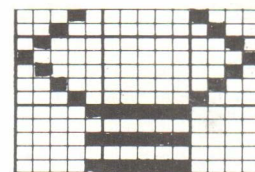
LEFT FRONT

Work as given for right front, reversing needle settings and shapings.

ARMHOLE BAND (KNIT TWO)

Join shoulder seams.

PATTERN 1



14 sts x 12 rows

PATTERN 2



8 sts x 4 rows

Push 95 Ns at left and right of centre 'O' to WP. 190 Ns.

Attach garter carriage. Using MY and MT-2, cast on.

Insert mylar sheet and program machine for patt 2. Set RC at 000. Using MY and MT-3, K17 rows.

Attach main carriage. Using MY and MT, K1 row.

With wrong side facing, hang armhole edge evenly on to Ns, matching shoulder seam to centre 'O'. Using MT+4, K1 row. Cast off using latch tool method.

BUTTONHOLE BAND

With RB in position, set machine for 1x1 rib. Push 19 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib.

Using MY, cast on and K3 tubular rows.

Set RC at 000. Using MT-4/MT-4, K 5[6:5:6:6] rows. Make a buttonhole over the centre st on next and every foll 24th[24th:25th:25th:26th] row, 6 times in all.

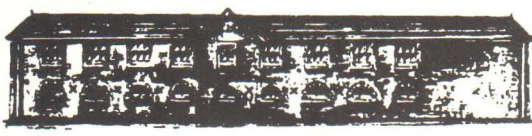
K until RC shows 530[536:544:550:558]. Cast off.

TO MAKE UP

Allow buttonhole band to relax for 24 hours. Pin in position and stitch in place.

Join side seams. Sew on buttons. Wash garment. Spin. Pull to correct size and shape and smooth flat on to a towel and leave to dry.

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Garter carriage collection

13

Lady's Cardigan

ILLUSTRATED ON PAGE 91



MACHINES: These instructions are written for standard gauge electronic machines with garter carriage and ribber. We used a Brother 910 with accessories

MACHINES WITHOUT RIBBER: Knit 1x1 rib band using garter carriage

YARN: Yeoman Cannele

FIBRE CONTENT: 100% Mercerised Cotton

COLOUR: We used Cream (MY)

STOCKISTS: If you have any difficulty in obtaining this yarn, please write to Yeoman Yarns Ltd, 36 Churchill Way, Fleckney, Leics LE8 0UD

SIZES

To suit bust 86[91:96:101:106]cm.

Finished measurement 104[110:116:122:128]cm.

Length 72cm.

Sleeve seam 46[47:48:49:50]cm.

Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Yeoman Cannele.
3 x 250g cones in MY.
6 buttons.

GARMENT WEIGHTS

588g for size 96cm.

MAIN TENSION

Wash and dry tension swatch before measuring.

28.5 sts and 41 rows to 10cm measured over patt 1 (tension dial approx 7=MT).

Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 113.

NOTE

Side facing away from knitter is used as right side.

Measurements given are those of finished garment and should not be used to measure work on the machine.

MYLAR SHEET PATTERN

Fill in mylar sheet for patt 1 as given for Man's Waistcoat, pattern 12 on page 92 before starting to knit.

The mylar sheet patt for 1x1 rib is also required.

PATTERN ONE

Program machine to double width and double length of pattern (variation switches 3 and 4 in upper position).

BACK

Push 74[79:83:87:91] Ns at left and right of centre '0' to WP. 148[158:166:174:182] Ns.

Attach garter carriage. Using MY, cast on.

Program machine for 1x1 rib. Set RC at 000. Using MT-3, K19 rows. CAR.

Insert mylar sheet and program machine for patt 1. Set RC at 000. Using MT, work in patt.

K until RC shows 164.

SHAPE ARMHOLES

Cast off 14 sts at beg of next 2 rows. 120[130:138:146:154] sts. K until RC shows 277.

Using MT+4, K1 row. Place a marker on the 26th st at left and right of centre '0'. Cast off using latch tool method.

RIGHT FRONT

Push 74[79:83:87:91] Ns at right of centre '0' to WP. Return Ns 1-4 to NWP. Cont on rem 70[75:79:83:87] Ns.

Attach garter carriage. Using MY, cast on.

Program machine for 1x1 rib. Set RC at 000. Using MT-3, K19 rows. CAR.



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14

Short Sleeved Sweater

ILLUSTRATED ON PAGE 91



MACHINES: These instructions are written for standard gauge electronic machines with garter carriage. We used a Brother 910 with garter carriage

YARN: Yeoman Cannele

FIBRE CONTENT: 100% Mercerised Cotton

COLOUR: We used Cream (MY)

STOCKISTS: If you have any difficulty in obtaining this yarn, please write to Yeoman Yarns Ltd, 36 Churchill Way, Fleckney, Leics LE8 0UD

SIZES

To suit bust 86[91:96:101:106]cm.
Finished measurement 96[102:108:114:118]cm.
Length 57[58:59:60:61]cm.
Sleeve seam 22cm.
Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Yeoman Cannele.
2 x 250g cones in MY.
1 button.
Fine crochet hook.

GARMENT WEIGHTS

379g for size 96cm.

MAIN TENSION

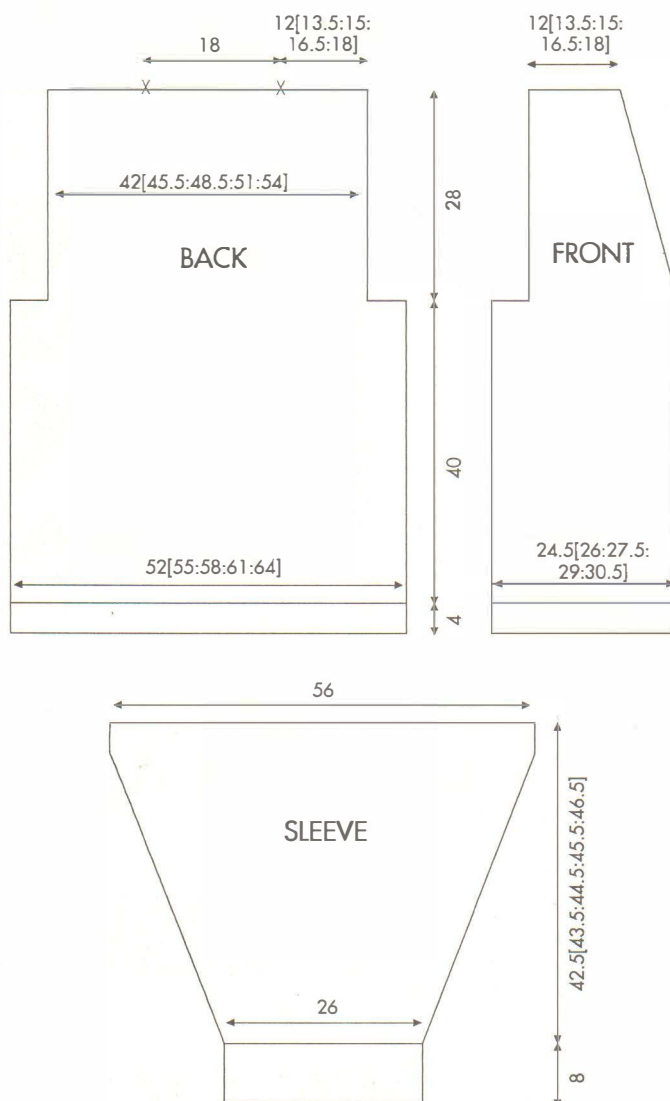
Wash and dry tension swatch before measuring.
27 sts and 44 rows to 10cm measured over patt 1 (tension dial approx 7=MT).
Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 113.

NOTE

Side facing away from knitter



Insert mylar sheet and program machine for patt 1. Set RC at 000. Using MT, work in patt. K until RC shows 164.

SHAPE ARMHOLE AND NECK

Cast off 14 sts at right edge. Using fully fashioned method, dec 1 st at left edge on next and every foll 5th row, 19 times in all and then on every foll 4th row, 3 times.

K until RC shows 277.

34[39:43:47:51] sts.

Using MT+4, K1 row. Cast off using latch tool method.

LEFT FRONT

Work as given for right front, reversing needle settings and shapings.

SLEEVES

Push 37 Ns at left and right of

centre '0' to WP. 74 Ns.

Attach garter carriage. Using MY, cast on.

Program machine for 1x1 rib. Set RC at 000. Using MT-3, K37 rows. CAR.

Insert mylar sheet and program machine for patt 1. Set RC at 000. Using MT, work in patt.

Shape sides by inc 1 st at each end of every foll 4th row, 27[31:35:39:43] times and then on every foll 3rd row, 16[12:8:4:0] times. 160 sts.

K until RC shows 175[179:183:187:191].

Cast off using latch tool method.

BAND

With RB in position, set machine for 1x1 rib. Push 17 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib.

Using MY, cast on and K3 tubular rows.

Set RC at 000. Using MT-4/MT-4, K5 rows.

Make a buttonhole over centre st on next and every foll 30th row, 6 times in all.

K until RC shows 572.

Cast off.

TO MAKE UP

Allow band to relax for at least 24 hours.

Join shoulder seams.

Attach band stretching slightly to fit.

Sew in sleeves. Join side and sleeve seams.

Sew on buttons.

Wash, rinse and spin garment.

Pull to correct size and shape. Smooth flat on to a towel and leave to dry.

Garter carriage collection

is used as right side. Measurements given are those of finished garment and should not be used to measure work on the machine.

MYLAR SHEET PATTERN

Fill in mylar sheet for patt 1 as given for Man's Waistcoat, pattern 12 on page 92 before starting to knit.

The mylar sheet patt for 1x1 rib is also required.

BACK

* Push 65[69:73:77:80] Ns at left and right of centre '0' to WP. 130[138:146:154:160] Ns. Attach garter carriage. Using MY and MT-2, cast on. Program machine for 1x1 rib. Set RC at 000. Using MT-3, K39 rows. CAR.

Insert mylar sheet and program machine for patt 1. Set RC at 000. Using MT, work in patt. K 106[110:114:118:124] rows. CAR.

SHAPE ARMHOLES

Cast off 14 sts at beg of next 2 rows. 102[110:118:126:132] sts *.

K until RC shows 164[168:172:176:182]. CAR.

DIVIDE FOR OPENING

Make a note of position in patt. Using nylon cord, K 51[55:59:63:66] sts at left by hand taking Ns down into



NWP. Cont on rem 51[55:59:63:66] sts at right for frst side. K until RC shows 215[219:223:227:233]. CAL.

Using MT+4, K1 row. Mark the 22nd st at right of centre '0' for neck edge. Cast off using latch tool method.

Unravel nylon cord over sts at left. Reset RC at 164[168:172:176:182]. Starting at correct position in patt, complete to correspond with first side.

FRONT

Work as given for back from * to *.

K until RC shows 180[184:188:192:198]. CAR.

SHAPE NECK

Make a note of position in patt. Using a separate length of MY, cast off the centre 14 sts. Using nylon cord, K 44[48:52:56:59]

sts at left by hand taking Ns down into NWP. Cont on rem 44[48:52:56:59] sts at right for first side.

K1 row. Cast off 2 sts at beg of next and foll alt row. K1 row.

Dec 1 st at beg of next and every foll alt row, 11 times in all. 29[33:37:41:44] sts.

K until RC shows 215[219:223:227:233].

Using MT+4, K1 row. Cast off using latch tool method.

Unravel nylon cord over sts at left. Reset RC at 180[184:188:192:198]. Starting at correct position in patt, complete to correspond with first side, reversing shapings.

SLEEVES

Push 40 Ns at left and right of centre '0' to WP. 80 Ns. Attach garter carriage.

Using MY and MT-2, cast on. Program machine for 1x1 rib. Set RC at 000. Using MT-3, K19 rows. CAR.

Insert mylar sheet and program machine for patt 1. Set RC at 000. Using MT, work in patt.

Shape sides by inc 1 st at each end of every foll 3rd row, 14 times and then on every foll alt row, 14 times. 136 sts.

K until RC shows 91. Using MT+4, K1 row. Place a

marker on the centre st. Cast off using latch tool method.

NECKBAND

Push 130 Ns to WP. Attach garter carriage.

Using MY and MT-2, cast on. Program machine for 1x1 rib. Set RC at 000. Using MT-3, K26 rows.

Using main carriage and MT, K2 rows.

Using WY, K a few rows and release from machine.

TO MAKE UP

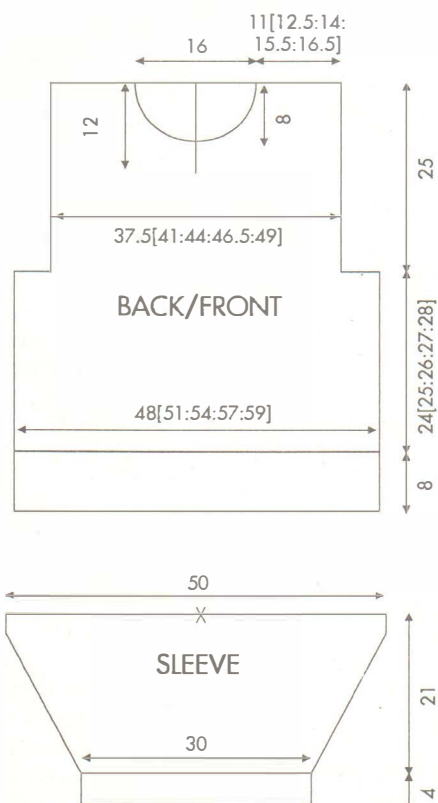
Join shoulder seams.

Steam press st st row of neckband. Pin neckband to right side of garment. Backstitch in place through open loops of last row worked in MY, unravelling WY as you go. Fold neckband in half to inside and slip stitch in place.

Sew in sleeves matching centre marker to shoulder seam. Join side and sleeve seams.

Using MY and a fine crochet hook, work 2 rows of double crochet around back opening ending with a button loop at neck. Sew on button.

Wash, rinse and spin garment. Pull to correct size and shape. Smooth flat on to a towel and leave to dry.



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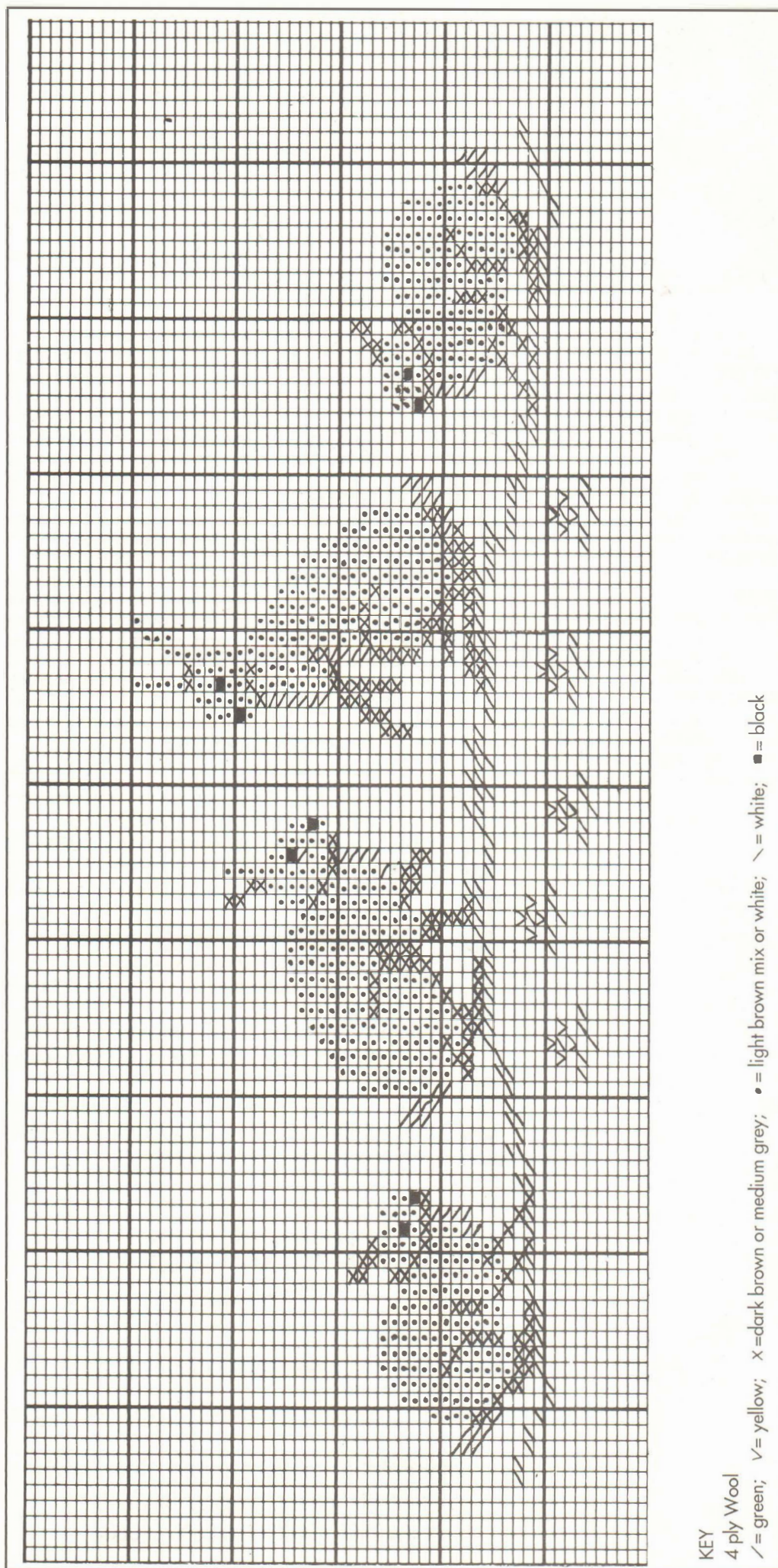
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Inspired by the natural wildlife surrounding my workshop in rural Worcestershire and the desire to create something different, I decided to design a sweater with a British bird motif. Armed with bird books and drawings — how could I relate these to stitches — and what method would I use? The obvious answer was Swiss darning! (This is an embroidery technique allied to knitting which is applied to a finished garment by following the exact path of the knitted stitch, giving the appearance that the motif has been knitted in). The technique has been used in the knitting industry for many years for repairing, or adding colours to Fair Isle etc.

I realised that with the use of so many colours I could achieve a more realistic design than the usual two or three colour resemblances of the subject portrayed. Also by using a 4 ply tension this enabled me to include more detail than using a double knitting fabric (that is, more stitches per inch equals more detail). My enthusiasm grew until I had finally designed a collection of six British birds.

I originally retailed the sweaters as finished garments not realising the immense interest in the actual technique and the huge potential in the creativity market. After many requests for charts of my designs I decided to produce kits comprised of a photograph, embroidery chart, instructions for Swiss darning and all the wool for each motif (averaging between ten and fifteen colours).

The motifs need to be applied to a sweater which is knitted in 4 ply wool to a tension of approximately 7 sts and 10 rows to the inch (2.5cm). Following the success of the British Bird Collection my thoughts were to create a picture of wildlife similar to tapestries. This seemed a little too ambitious so I took it in stages and designed four wild animals as single motifs (charting them with mirror images) which when placed together would make a woodland scene.

My imagination is now running riot! What next? My list is endless!

Sylvia Wynn

For more details send an SAE (size 9" x 4") to Sylvia Wynn, Forge Craft Creations, The Old Smithy, Pirton, Nr Worcester WR8 9EF

Swiss darning is a popular form of embroidery for knitters who want to add extra, or very fine detail to a garment. Sylvia Wynn of Forge Craft Creations has designed wildlife motifs and themes that can be added to knitwear to produce an individual look.

The lovely bunnies can be added to a child's garment for a special Easter treat

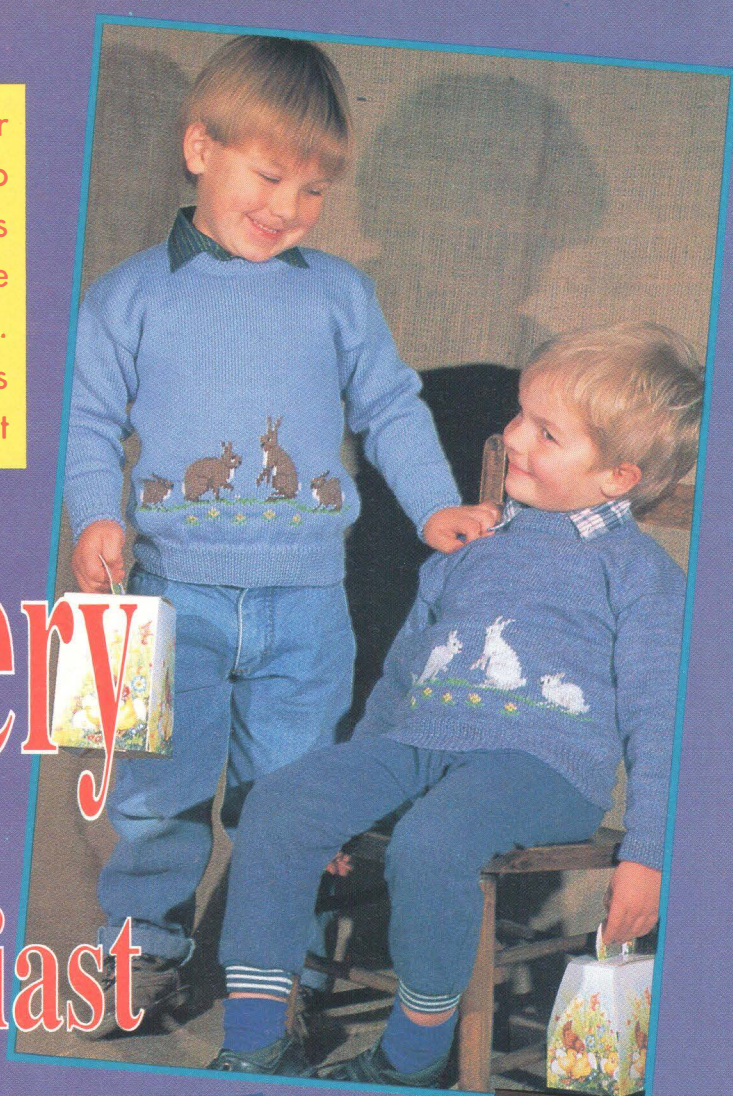
Embroidery

for the

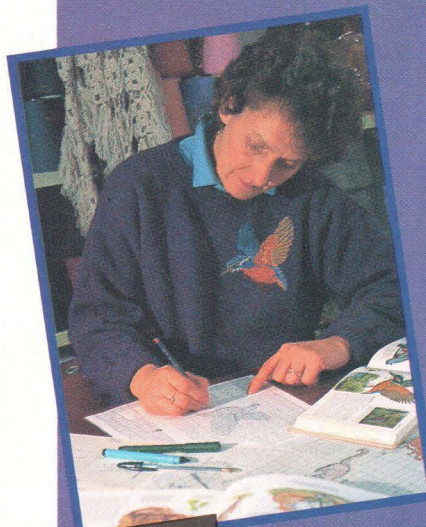
knitting enthusiast



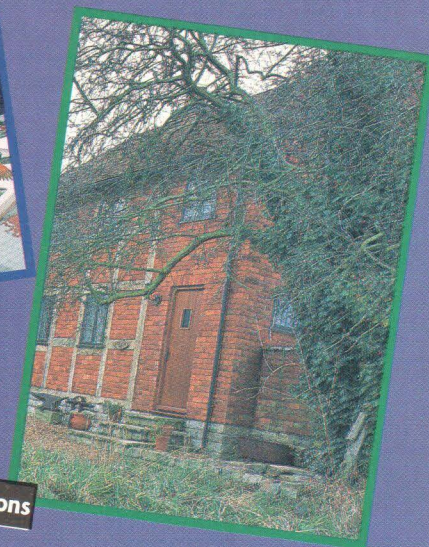
Designs available in kit form



Easter bunnies



Hard at work



Forge Craft Creations



Wildlife theme

CHILDREN'S SWEATER PATTERNS

The children's sweaters were both knitted using the Marion Nelson Pattern Cards. For more details see page 6.



ORK

ISLAND OF

this month I have chosen three small companies which illustrate the diverse knitting talent on the islands. Next month, I will write about two knitters who are involved in spinning, dyeing and knitting.

One of the largest and most successful designer-led companies on Orkney is **Judith Glue**, named after its owner and founder. Judith had no academic training in design, but over the years has

combining a business sense with flare for design. All the pattern motifs and garments that make up the companies eclectic collections are designed by Judith herself. Many of the designs are based on motifs, writings, patterns and influences inspired on the islands. Design ideas are manipulated and worked out, then styled and coloured to become rich attractive sweaters. Most sweaters are knitted in

JUDITH GLUE DESIGNS

The Orkney Islands are situated off the north eastern coast of Scotland. Although only separated from the mainland by a few miles of sea, the island and islanders have a culture and distinction of their own. The environment is quietly beautiful and has some spectacular prehistoric sites. There are extremes of landscape, but the overall feel is for rolling countryside and water. The North Sea has cut into the islands making it impossible for one ever to be far from water. Forming the centre piece around which the main islands deport themselves is Scapa Flow. Here on balmy summer days under blue skies the wrecks of Second World War ships look romantic, like giant sculptures imaginatively placed to give the most dramatic effect! On grey days they are souvenirs of the war and a grim reminder of the important role Orkney played during that part of our history. This is the kind of environment the knitters on Orkney live and work in. Unlike Shetland however, on the Orkneys there is no tradition or historical style to the craft, but certainly there

is an innate talent among the islanders for knitting, and there are many of them practising their craft employed by members of the Orkney Knitwear Association. The association although small in number is made up of serious professional knitters who function as small companies, co-operatives or individual crafts people. Like many island dwellers the lives and activities of many knitters are governed by the farming calendar. At lambing and harvest time knitting often has to take second place, one of the reasons why most companies only produce one collection per year. Knitwear collections are invariably launched at the 'Made in Scotland' exhibition held in Aviemore every October. (Well worth a visit). It is impossible in a short article to tell you about all the interesting knitters and small craft companies on Orkney, so



developed her talent in this field, so that today the Judith Glue company is internationally known and respected. This year the company has been invited to exhibit a second time at the prestigious 'Country Living' exhibition in London. As well as the successful Orkney-based knitting business, Judith has shops in Kirkwall and Edinburgh and the company also produces annually a colourful mail order catalogue which is sent out free all over the world. Judith Glue is one of those rare people who demonstrate a dual talent,

Jacquard and Fair Isle constructions. The translation of these designs is in the hands of Sheila Rendall, a fountain of technical knowledge and skills. The knitwear is produced by a workforce of 110 outworkers, working from home and knitting by hand and machine. One of Judith's designs called 'Runic' was inspired by Viking graffiti discovered on one of the island's prehistoric tombs. This design has proved so successful it has become a standard and is now included in every collection by popular demand. Each season Judith adds new interpretations of this

NEW

KNITTERS

John visits the
Orkney Islands and
discovers the many
skills and talents of
the islanders



design and has increased its uniqueness by having the sweaters knitted in wool which comes from local sheep on North Ronaldsay. The issuing of the mail order catalogue has enlarged Judith Glue's market and the company is ready and looking forward to the opening up of all European markets this year. Today Judith Glue sweaters are sold throughout the world, no mean achievement if one considers the remoteness and isolation (from main stream fashion) a designer on Orkney works in.

Elaine Bentley is a dynamo of business talent with a love of knitting and an eye for design. Elaine set up her shop 'Quernstone' in 1984, she sees it as a kind of general merchants, although she feels that title is a little grand. The front half of her shop is like Aladdin's cave, full of merchandise from all over the world with a strong ethnic bias. The rest of the shop is full of yarns, accessories and sweaters, many of the latter are Elaine's own designs. In 1985, she set up her now well-established knitting business which runs alongside the shop. Her annual collection of about 20 sweaters includes both hand and machine knitted garments. Elaine designs all the hand knits herself and organises their production. With the machine knitted garments she works

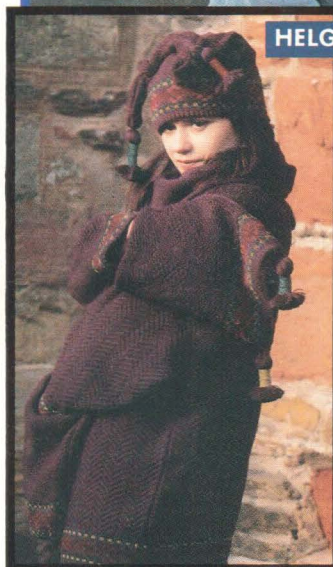
with Shiona and the development of design concepts, styling and garment shapes for the range are produced jointly. Local knitters are responsible for knitting the collection in their own homes, which again demonstrates the wealth of local talent.

Elaine says the aim for each collection is to give it a special Orkney look. The machine knits tend to the traditional Fair Isle patterns, but are distinguished by beautiful colourings inspired by the season's fashion colours. The collection also includes classic colouring as Elaine has a strong local and tourist clientele which must be catered for. Both Elaine and Shiona are interested in introducing new styles into the range and each season new styling details and shapes are tried out.

Last season, Elaine introduced for the first time a small range of 100% cotton chenille hand knitted sweaters which were produced in wonderful dark, rich colours and constructed in mixtures of three-dimensional structures. These gave the overall collection a very sumptuous look and attracted much attention and many buyers. In the seven years Elaine has been producing knitwear professionally, the collection has developed from being a bit of everything into a tightly styled and co-ordinated range buyers can easily identify with.



HELGA TAIT DESIGNS



Helga Tait graduated from the Galashiels College of Textiles in 1986 with a BA Hons in woven and knitted textile design. After she graduated she went to work for the well-known weaving company, Jonstons of Elgin, designing their men's woven fabric range and scarves. She says of this time that she never really felt happy or at home and after one year returned to Orkney. Looking back now, Helga believes the experience gained working in the industry was invaluable in assisting her to set up and run her own business.

Right from the start of setting up her business in 1988, it was obvious that weaving was more difficult to get started than knitting, so Helga decided to concentrate on producing a collection of knitted garments. To begin with she had little understanding of the market she was aiming for, but quickly realised she had to target her collection, and gave it an identity that buyers could relate to. The achieving of this has taken time and research, but last year Helga designed and launched such a collection, aimed at customers

in her own age group, an area she knows most about. The customer reaction to this has proved to be good. She now intends to develop this further and to strengthen the already strong personal styling. The last range she showed was based on rich, dark fashion colours, the garments were loose and easy to wear with three-dimensional stitch interest. Jacquard patterns were used sparingly to highlight edges, sleeves and collars, with very few all-over patterns. Helga says many of her customers think the collection has a woven look about it. This pleases her enormously, as that is a definite aim. While Helga has been building up her business, she has also married and produced a little boy, which goes to prove the amount of energy and dedication needed if a knitwear designer is to have a home life as well as run a Knitwear design business!

I think you will agree these are three interesting and very different designers. I can guarantee there are more on Orkney, as well as many interesting skilled crafts people practising in other fields, a visit to Orkney is highly recommended.

For those interested in the products of these designers/businesses — leaflets and in the case of Judith Glue a catalogue, are available free from the addresses below. Judith Glue, 25 Broad Street, Kirkwall, Orkney KW15 1DH. Elaine Bentley, The Quernstone, Victoria Street, Stromness, Orkney. Helga Tait, The Pier Workshop, Rousay, Orkney KW17 2PU

MASTERTouch

15

Lady's Jacket



MACHINES: These instructions are written for standard gauge punchcard or electronic machines with single motif facility and ribber

MACHINES WITHOUT

RIBBER: See page 113

YARN: Forsell Shamal

FIBRE CONTENT: 80%

Acrylic, 20% Wool

COLOUR: We used Llama (MC), Emerald (A), Hollyberry (B) and Shocking Pink (C)

STOCKISTS: If you have any difficulty in obtaining this yarn, please write to T. Forsell & Son Ltd, Blaby Road, South Wigston, Leicester LE8 2SG

SIZES

To suit bust 86[91:96:101:106]cm.

Finished measurement 131[134:137:142:144]cm.

Length 73[73:74:75:76]cm.

Sleeve seam 40[41:41:42:42]cm.

Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Forsell Shamal.

2 x 400g cones in MC.

Approx 50g in A.

Approx 40g in B and C.

Approx 150g in 2/30s Acrylic for lining (optional).

8 buttons.

Shoulder pads.

GARMENT WEIGHTS

592g for size 96cm.

MAIN TENSION

29 sts and 38 rows to 10cm measured over st st (tension dial approx 7).

Tension must be matched exactly before starting garment.



For that special occasion

ABBREVIATIONS

See page 113.

NOTE

When shaping using HP, wrap inside N to prevent hole forming.

Knit side is used as right side.

Measurements given are those of finished garment and should not be used to measure work on the machine.

PATTERN AND COLOUR SEQUENCES

PATTERN ONE (SINGLE MOTIF)

Punch card or fill in mylar sheet as shown in Chart 1. Use MC in feeder 1/A throughout. Arrange colour in feeder 2/B as illustrated in Chart 1.

PATTERN TWO (SINGLE MOTIF)

Punch card or fill in mylar sheet as shown in Chart 2. Use MC in feeder 1/A throughout. Change colour in feeder 2/B as illustrated in Chart 2.

PATTERN THREE (BORDER)

Punch card or fill in mylar sheet as shown in Chart 3. Use MC in feeder 1/A throughout. Change colour in feeder 2/B as illustrated in Chart 3.

Electronic machines: First needle position of patt N12 at left of centre 'O'.

PATTERN FOUR

Punch card or fill in mylar sheet as shown in Chart 4. Use MC in feeder 1/A and in feeder 2/B throughout to create a self-coloured fabric.

SINGLE MOTIFS

These are worked over sts and rows indicated in appropriate diagrams.

Select on row before. Use separate lengths of contrast yarns, changing between motifs to avoid floats.

Bind edges using either 2/30s acrylic or a length of MC split into 2 strands.

OPTIONAL FULL LINING

Lining sections must be knitted before commencing main garment pieces.

Follow instructions for each section, using the same number of sts, rows and shapings etc.

Cast on with WY and K several rows. Using nylon cord, K1 row. Using 1 strand of 2/30s acrylic and MT-2, knit linings for back and fronts from completion of welt to yoke. Knit yoke and sleeve linings. Finish lining

sections by knitting one row of nylon cord and then several rows of WY.

BACK

If required, knit lining section.

With RB in position, set machine

for 1x1 rib. Push 93[95:97:99:99] Ns at left and 94[96:98:100:100] Ns at right of centre 'O' to WP. 187[191:195:199:199] Ns.

* Push corresponding Ns on RB to WP. Arrange Ns for 1x1 rib.

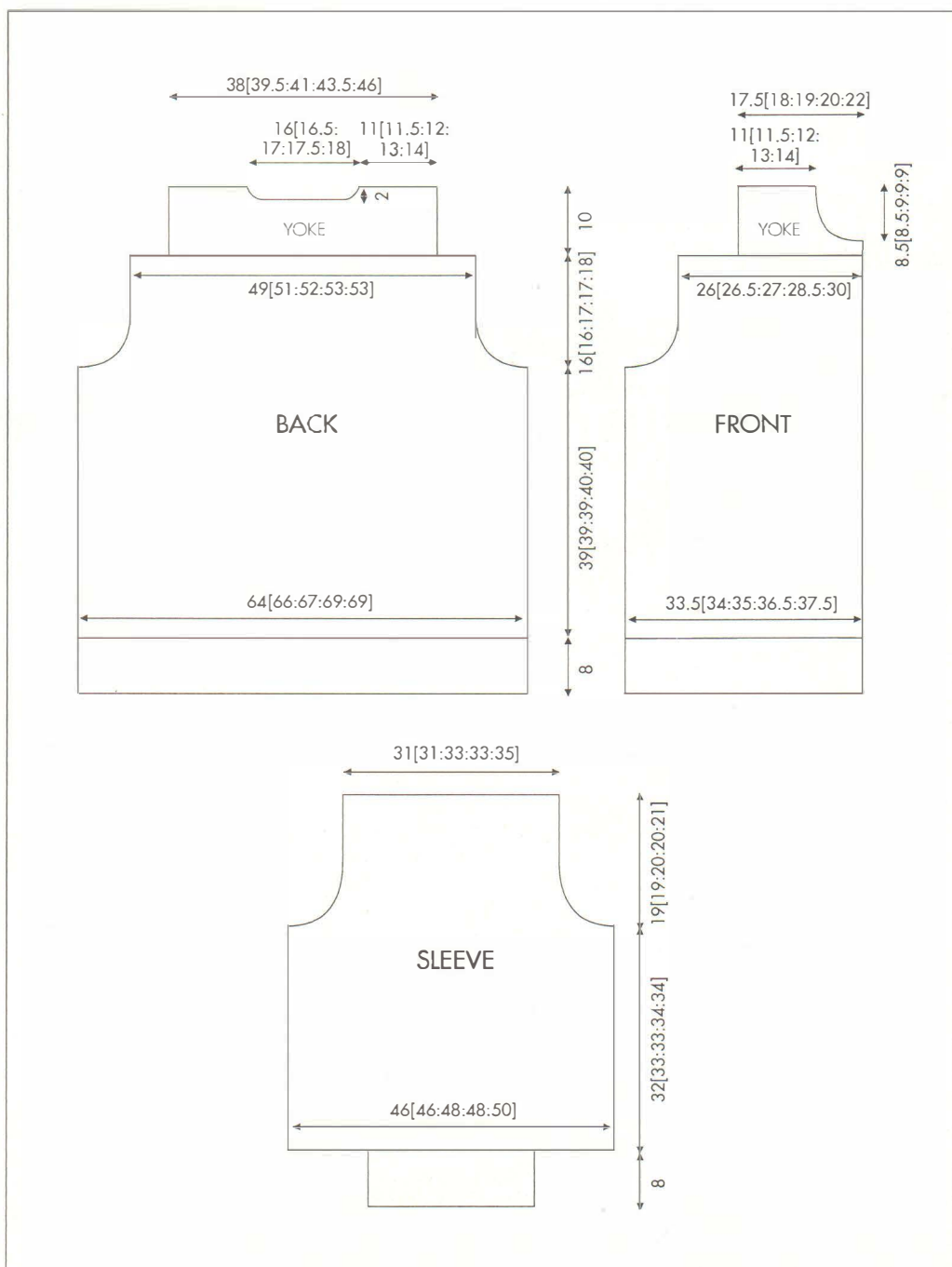


DIAGRAM 2

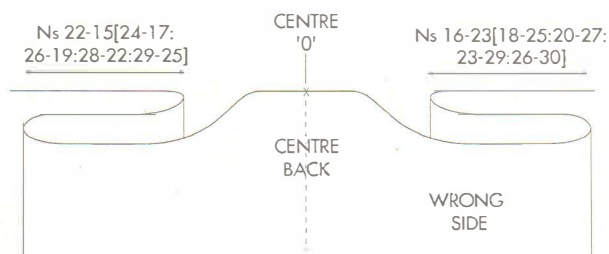


DIAGRAM 3

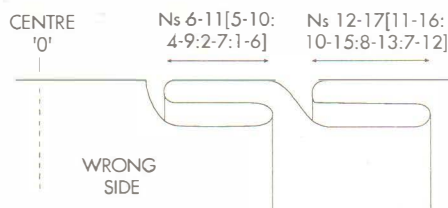
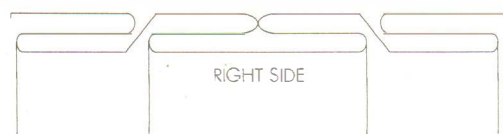


DIAGRAM 4 — PLEATING AT TOP OF SLEEVE



CAR. Using MC and MT-7/MT-7, cast on and K3 tubular rows. Set RC at 000. Using MT-5/MT-5, K60 rows. Using MT-3/MT-3, K1 row. Transfer sts to MB. Pick up loops from cast on edge and hang on to corresponding Ns to form double welt *.

With wrong side facing, pick up loops from first row of lining and hang on to Ns. Using MT, K1 row. CAR.

Set RC at 000. Using MT, cont in st st, working single motifs using patt 1 over sts and rows indicated in Diagram 1A. K until RC shows 148[148:148:152: 152].

SHAPE ARMHOLES

Cast off 8 sts at beg of next 2 rows.

Dec 1 st at each end of next 10 rows.

Dec 1 st at each end of next and every foll alt row, 4 times in all. 143[147:151:155:155] sts.

K until RC shows 168[168:168: 172:172]. Place a marker at each end.

K until RC shows 208[208:212: 216:220]. Bring up lining and hang last row worked in 2/30s on to Ns.

Place a marker at centre '0'. Using nylon cord, K1 row. Using WY, K a few rows and release from machine.

BACK YOKE

If required, knit lining first. Push 55[57:59:63:67] Ns at left

and 56[58:60:64:68] Ns at right of centre '0' to WP. 111[115:119:127:135] Ns. With wrong side of back facing and matching centre marker to centre '0', hang last row on to Ns. Form 2 pleats each over 8[8:8:7:5] Ns as shown in Diagram 2.

With wrong side facing, hang first row of yoke lining on to Ns. CAL.

** Insert punchcard and lock on first row or program for patt 4. Make a free move to select. CAR.

Set RC at 000. Release punchcard. Set carriage for Fair Isle knitting. Using MC in both feeders and MT, K7 rows.

Insert punchcard 3 and lock on first row or program machine for patt 3 with first needle position of patt at N12 left of centre '0'. K1 row. CAR. Release punchcard. Foll colour sequence given, work in patt.

K until RC shows 19. Place a marker at each end, K until RC shows 29.

Insert punchcard 4 and lock on first row or program for patt 4. K1 row. Release punchcard.

Using MC in both feeders, work in patt **.

K until RC shows 31. **SHAPE NECK**

Make a note of position in patt. Set carriage to hold. Push 72[75:78:83:88] Ns at right to HP. Cont on rem 39[40:41:44:

DIAGRAM 1A — BACK

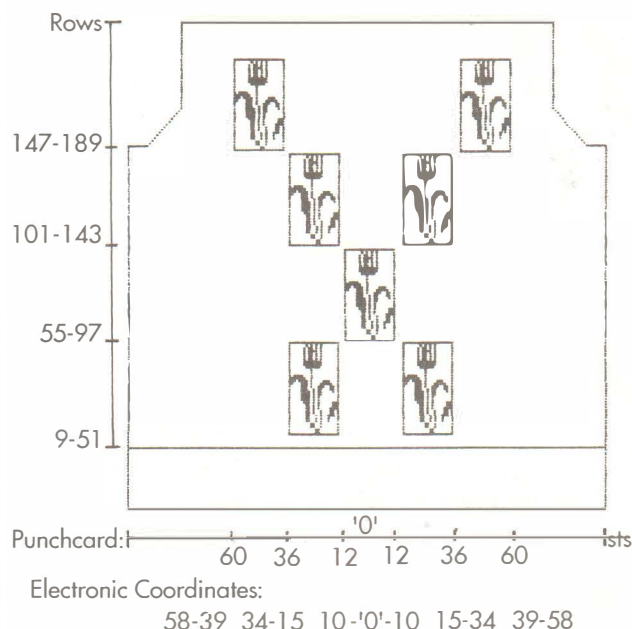


DIAGRAM 1B — RIGHT FRONT

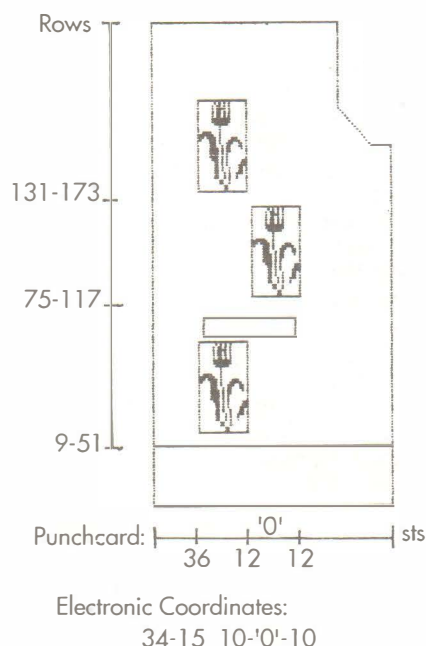


DIAGRAM 1C — RIGHT SLEEVE

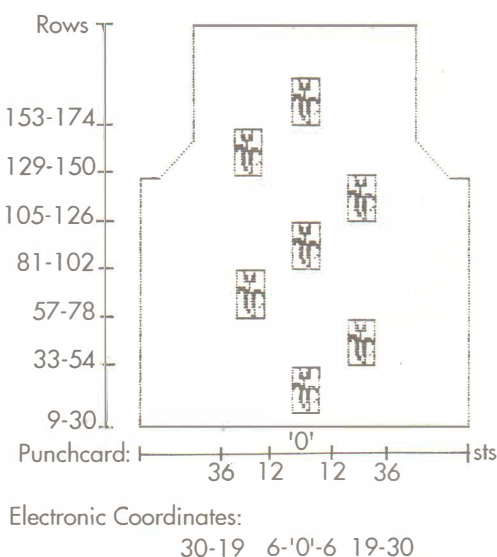
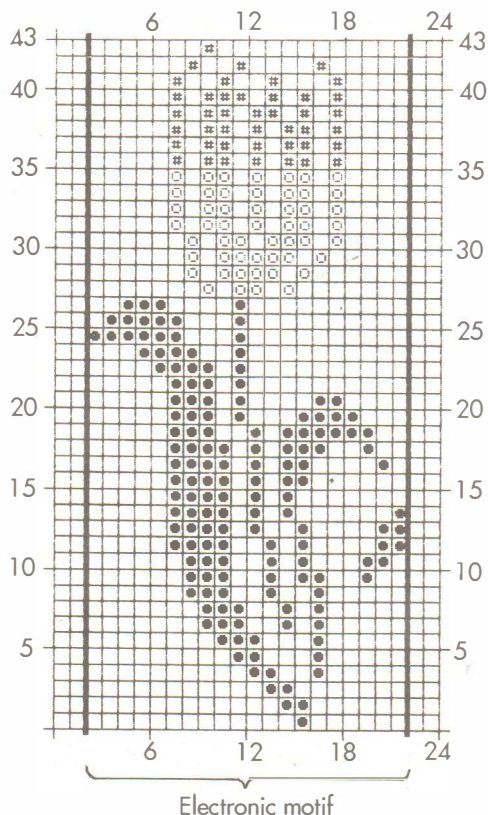
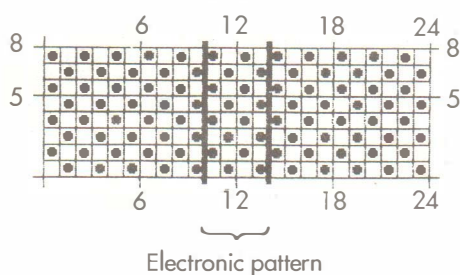


CHART 1



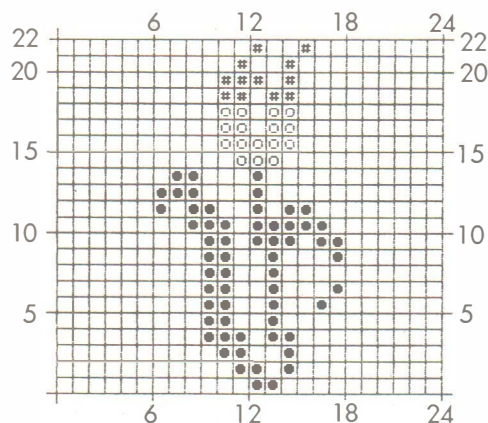
Electronic motif

CHART 4



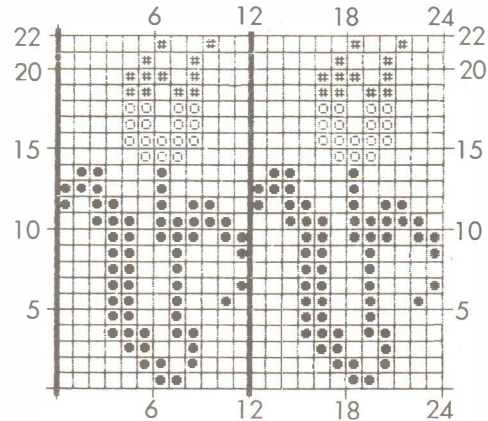
Electronic pattern

CHART 2



Electronic motif — same as Chart 3

CHART 3



Electronic pattern

COLOUR KEY:

- = A
- ◻ = B
- # = C

47] sts at left. K2 rows.
Push 3 Ns at right to HP, K2 rows, twice. K1 row. RC shows 38.
Push rem 33[34:35:38:41] shoulder Ns to HP. Manually return 39[40:41:44:47] Ns at right to WP. Make a free move to select correct row of patt. Reset RC at 31. Complete to correspond with first side reversing shapings.
Manually return all Ns from HP to WP. Bring up lining and hang last row on to corresponding Ns.
Set carriage to hold. Push 78[81:84:89:94] Ns at left to HP.
Using WY, K a few rows over rem 33[34:35:38:41] shoulder sts at right and release from machine.
Rep over 33[34:35:38:41] shoulder sts at left.
Cancel hold. Using WY, K a few rows over rem 45[47:49:51:53] neck sts and release from machine.

POCKET BAG (KNIT TWO)

With RB in position, set machine for tubular knitting. Push 37 Ns on MB and corresponding Ns on RB to WP.
Using MC and MT-7/MT-7, cast on.
Set RC at 000. Cont in tubular knitting. Using MT-4/MT-4, K2 rows.
Using MT-2/MT-2, K2 rows.
Using MT-1/MT-1, K until RC shows 90.
Using nylon cord, K2 rows, pulling a loop down between the beds after first row.
Using WY, K20 rows and release from machine.
Turn bag inside out, pull ends and loop of nylon cord through to mark sides of bag.

RIGHT FRONT

If required, knit lining first.
With RB in position, set machine for 1x1 rib. Push 48[49:50:52:54] Ns at left and 49[50:51:53:55] Ns at right of centre '0' to

WP. 97[99:101:105:109] Ns. Work as given for back from * to * commencing with CAL.
With wrong side facing, hang first row of lining on to Ns. Using MT, K1 row. CAL.
Set RC at 000. Cont in st st, working single motifs using patt 1 over sts and rows indicated in Diagram 1B.
K until RC shows 54.

POCKET

Set carriage to hold. Push 32[34:34:36:40] Ns at right and 28[28:30:32:32] Ns at left to HP. With pocket bag opening facing, pick up 37 sts from last row worked in MC and hang on to rem Ns in WP. Push 1 N at each side to HP. 35 Ns rem in WP. Using nylon cord, K 1 row.
Using WY, K a few rows and release from machine.
Return 1 N at each side of pocket bag to WP. 37 Ns in WP. Hang rem half of last row worked in MC at top of pocket bag on to Ns. Move carriage to left. Reset RC at 54. Cancel

hold. Using MC, K until RC shows 149[149:149:153:153]. CAR.

SHAPE ARMHOLE

Cast off 8 sts at beg of next row.
Dec 1 st at right edge on next 10 rows.
Dec 1 st at right edge on next and every foll alt row, 4 times in all. 75[77:79:83:87] sts.
K until RC shows 168[168:168:172:172].
Place a marker at right edge. K until RC shows 208[208:212:216:220].
Bring up lining and hang last row on to corresponding Ns. Using nylon cord, K1 row.
Using WY, K a few rows and release from machine.

RIGHT FRONT YOKE

If required, knit lining first.
Push 14[16:18:22:26] Ns at left and 37 Ns at right of centre '0' to WP. 51[53:55:59:63] Ns.
With wrong side facing, hang right front on to Ns, forming 2 pleats, each over 6 Ns as shown

in Diagram 3. With wrong side facing, hang first row of yoke lining on to Ns. Work in the same patt sequence as given for back yoke from ** to ** and at the same time, when RC shows 7[7:5:5:5]. CAR.

SHAPE NECK

Set carriage to hold. Push 4[5:6:7:8] Ns at left to HP, K2 rows.

Push 2 Ns at left to HP, K2 rows, 6 times.

Push 1 N at left to HP, K2 rows, twice.

At the same time, when RC shows 19, place a marker at right edge. K until RC shows 38. 33[34:35:38:41] sts rem.

Pick up shoulder sts of lining and hang on to corresponding Ns. Using nylon cord, K1 row. Using WY, K a few rows and release from machine.

Manually return rem 18[19:20:21:22] Ns to WP. Hang neck sts of lining on to Ns. Using nylon cord, K1 row. Using WY, K a few rows and release from machine.

LEFT FRONT

Work as given for right front, reversing N settings and shapings. Reverse the direction of motifs either by turning punchcard over or using the

reverse switch on electronic machines. Reverse position of pocket.

LEFT FRONT YOKE

Work as given for right front yoke, reversing N settings, shapings and direction of patt 3 by either turning punchcard over or using the reverse switch on electronic machines. Reverse pleating instructions.

POCKET TOP (KNIT TWO)

Push 37 Ns to WP. Using WY, cast on and K a few rows. Using nylon cord, K1 row.

Set RC at 000. Using MC and MT-3, K11 rows.

Using MT+3, K1 row.

Using MT-3, K until RC shows 23.

Pick up loops from first row worked in MC and hang on to corresponding Ns.

With wrong side facing, hang sts of front and pocket bag held on WY on to the centre 35 Ns.

Using MT, K1 row. Using T10+, K1 row. Cast off using latch tool method.

JOIN SHOULDER SEAMS

Push 33[34:35:38:41] Ns to WP. With right side facing, hang right back shoulder sts on

to Ns. Remove WY. With wrong side facing, hang corresponding front shoulder sts on to Ns. Remove WY.

Using MC and MT, K1 row. Using T10+, K1 row. Cast off using latch tool method. Rep for rem shoulder sts.

RIGHT SLEEVE

If required, knit lining first.

Push 66[66:69:69:72] Ns at left and 67[67:70:70:73] Ns at right of centre '0' to WP. 133[133:139:139:145] Ns.

Using WY, cast on and K a few rows.

Using nylon cord, K1 row. CAR.

Using MC and MT, K1 row.

With wrong side facing, hang first row of sleeve lining on to corresponding Ns.

Set RC at 000. Cont in st st, working motifs using patt 2 over sts and rows indicated in Diagram 1C.

K until RC shows 122[126:126:130:130].

SHAPE TOP

Cast off 8 sts at beg of next 2 rows.

Dec 1 st at each end of next 10 rows.

Dec 1 st at each end of next and every foll alt row, 4 times in all. 89[89:95:95:101] sts.

K until RC shows 142[146:146:150:150]. Place a marker at each end. K until RC shows 194[198:202:206:210].

Bring up lining and hang last row on to Ns.

Using T10+, K1 row. Cast off using latch tool method.

With wrong side facing, hang last row of cuff on to Ns.

Bring up first row of cuff and hang on to Ns.

Carefully, K1 row using MC and MT.

Using T10+, K1 row. Cast off using latch tool method.

LEFT SLEEVE

Work as given for right sleeve, reversing N settings and direction of motifs.

LEFT CUFF

Work as given for right cuff, reversing direction of patt.

BUTTON BAND

Push 187[187:189:191:193] Ns to WP. With WY, cast on and K a few rows.

Using nylon cord, K1 row.

Set RC at 000. Using MC and MT-3, K13 rows.

Using MT+3, K1 row.

Using MT-3, K until RC shows 27. Pick up loops from first row worked in MC and hang on to corresponding Ns.

With wrong side facing, hang left front edge evenly on to Ns, placing welt on to 23 Ns.

Using MT, K1 row. Using T10+, K1 row. Cast off using latch tool method.

BUTTONHOLE BAND

Work as given for button band making 7 evenly spaced buttonholes when RC shows 6 and 21. Attach to right front edge.

NECKBAND

Push 117[121:129:133:137] Ns to WP. Work as given for button band making one buttonhole, 5 sts in from left edge when RC shows 6 and 21.

With wrong side facing, hang top of buttonhole band over 9 Ns, right front neck sts over 18[19:20:21:22] Ns, straight edge of right neck over 9[9:11:11:11] Ns, back neck over 45[47:49:51:53] Ns, straight edge of left neck over 9[9:11:11:11] Ns left front neck sts over 18[19:20:21:22] Ns and button band over 9 Ns. Using MT, K1 row. Using T10+, K1 row. Cast off using latch tool method.

TO MAKE UP

Block pieces out to correct measurements and steam. Do not allow iron to touch fabric.

Sew pocket tops in position.

Finish ends of bands.

Pleat top of sleeve as shown in Diagram 4. Sew in sleeves.

Join side and sleeve seams.

Join lining seam separately.

Sew on buttons. Insert shoulder pads.

Give a final light steam.

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WIN COLOURFUL YARNS FROM BROCKWELL

1st Prize: £150 x yarn

2nd Prize: £75 x yarn

3rd Prize: £50 x yarn

For several years Brockwell Yarns have been manufacturing and supplying both hand and machine knitting yarns in natural fibres for craft knitters.

The company now has a new spinning department which produces Aran yarn, mainly for hand knitting, and will be producing a 4 ply good quality pure wool. This will be dry spun, so there will be no need to undertake the thorough washing necessary with garments knitted from woollen spun oiled Shetland yarns. Brockwell yarns also manufacture a liquid surfactant, 'Sansolaine 1st Wash for Wool', which they recommend for care of woollen knitwear.

In the pipeline are several new products, including a combed cotton yarn in 3/14 weight, which up to now has only been available to industrial knitters in substantial quantities.

Samples of their wide range of natural yarns may be obtained by sending £2 by cheque, Access or Visa to: S & J Andrews (West Yorkshire) Ltd, Stansfield Mill, Stansfield Mill Lane, Triangle, Sowerby Bridge, West Yorkshire HX6 3LZ (tel: 0422 834343).

The first prizewinner will be able to select any yarns up to the value of £150; whilst second and third prizewinners have £75 and £50 to spend, respectively.

1. CRIDEMERSE TONTOC
2. TENICHEAT
3. LOWBAMOLS
4. GORANA
5. REXUL
6. NOYTAB LOWO

HOW TO ENTER

All you have to do is unscramble the anagrams opposite, to find six different types of yarn available from Brockwell Yarns. Write the six yarns on a postcard or on the back of an empty, sealed-down envelope, together with your name and address. Post your entry to: MACHINE KNITTING NEWS/BROCKWELL YARNS COMPETITION, PO BOX 9, STRATFORD-UPON-AVON, WARWICKSHIRE CV37 8RS. Closing date for receipt of entries is Friday, April 30 1993.

RULES

Entries must be submitted on a postcard or on the back of an empty, sealed-down envelope. All accepted entries will be examined and the judges will award the prizes to the senders of the first three correct entries checked after the closing date. Prizes will be allocated in the order they are drawn and no entrant may win more than one award. All prizes must be accepted as offered.

Entries arriving after the closing date or not complying with the rules and instructions exactly will be disqualified. The competition is open to all readers resident in Great Britain, Northern Ireland, Channel Islands and Isle of Man, except employees (and their families) of Litharne Ltd, the printers of *Machine Knitting News*, or S & J Andrews (WY) Ltd.

Decisions of the judges and the Editor of *Machine Knitting News* will be final and legally binding. No correspondence can be entered into. Winners will be notified and the result published in a future issue of *Machine Knitting News*.



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Dealer enquiries welcome.



PLAYFUL POLARS

This is an ideal design for the younger members of the family and is basically only two colours with small amounts of black and grey

Spring has sprung and these polar bear twins are trying to climb on to an ice flow which has not yet melted in the warm sunshine!

The swatch is knitted in 4 ply wool and acrylic, but you could use angora or mohair to give it a fluffy appearance, although with young children this is not always a good idea as they tend to get bits on their fingers and in their mouths!

As you will see on the graph the claws are embroidered on afterwards as they are so small and it is easier than knitting when they have to be done at an angle. I don't normally embroider any part of a design as I am a firm believer that you can knit anything on a machine! But I did make an exception in this instance.

This is an ideal design for beginners to Intarsia, as there are not too many different colours to cope with at any one time. There are a few ends to sew in afterwards but this is one of the hazards of

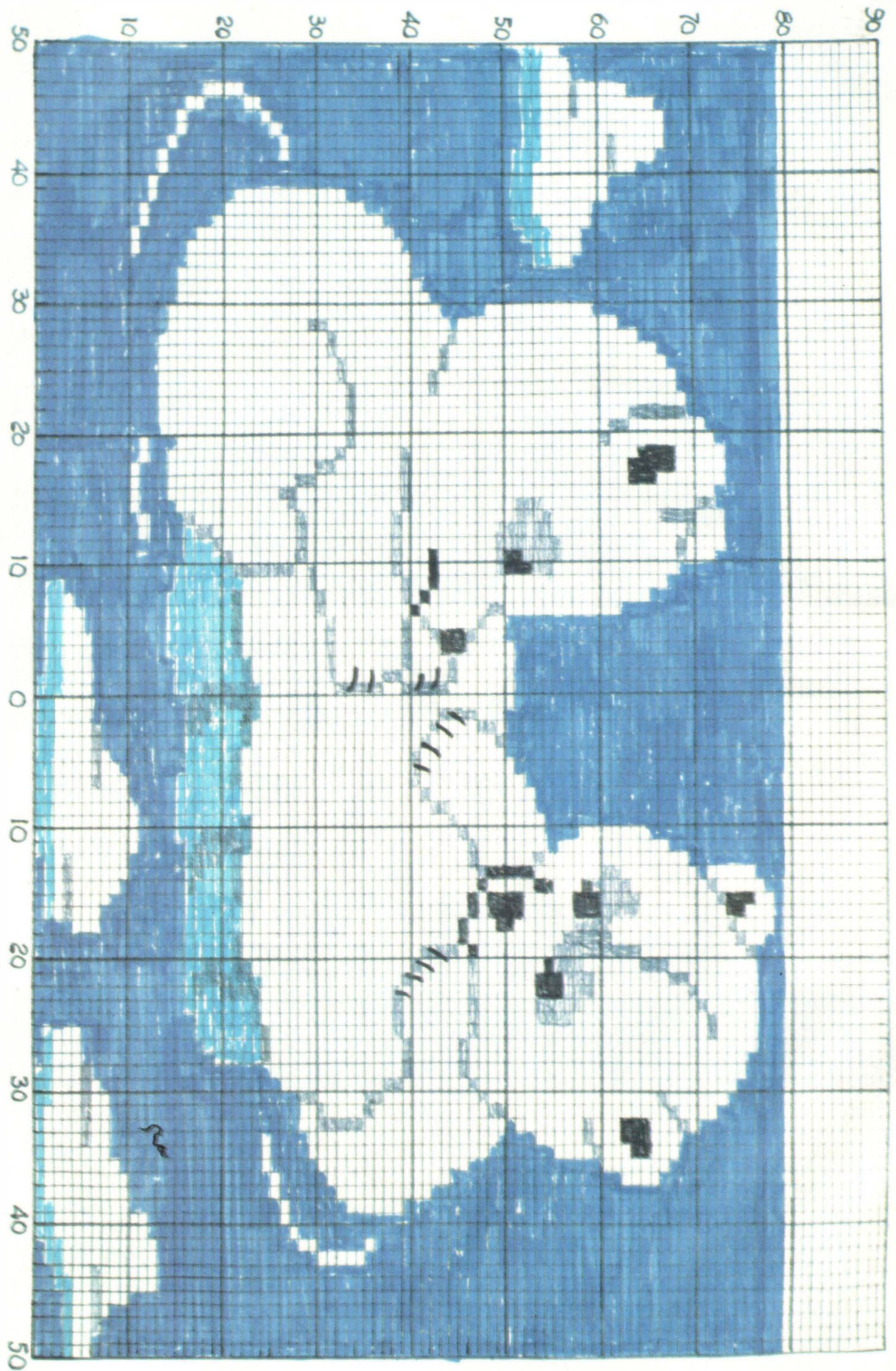
Intarsia! At the end of the day, when you have finished the work you do feel that you have achieved something individual.

If you start the main design just after the rib of the sweater, you can then put a couple of clouds and the sun in the sky which will add to the overall picture.

The swatch is knitted at a tension of 5 on the Intarsia carriage with plain parts of the sweater worked on tension 6. Always remember that the Intarsia carriage is normally a tension looser than the main carriage. If you are not sure what your machine does just knit a few rows using the carriage so that you can see the difference in the tension.

Margaret

INTARSIA



CLASSIFIED

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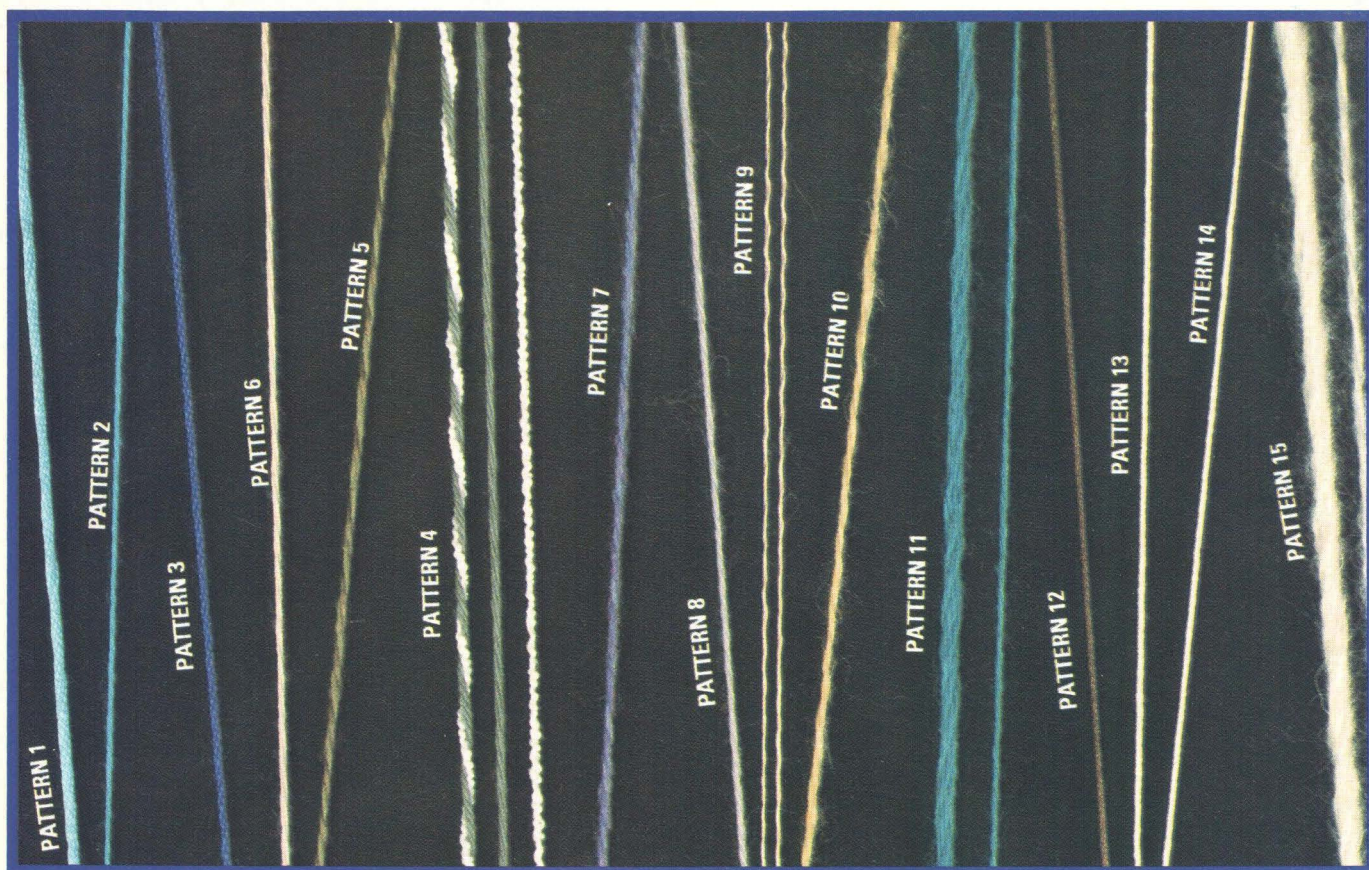
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YARN SAMPLES



ABBREVIATIONS

alt = alternate(ly)
BB = back bed
beg = beginning
CAL = carriage at left
CAR = carriage at right
ch = chain
cm = centimetres
Col 1 = colour one
Col 2 = colour two
Col 3 = colour three
cont = continu(e)(ing)
dc = double crochet
dec = decreas(e)(ing)
FB = front bed
FNR = full needle rib

fig = figure
foll = following
g = grams
HP = holding position
inc = increas(e)(ing)
K = knit
MB = main bed
MC = main colour
mm = millimetres
MT = main tension
MT-1, (2), (3) = one, (two), (three) full sizes tighter than main tension
MT-4, (5), (6) = four, (five), (six) full sizes

tighter than main tension
MT+1, (2), (3) = one, (two), (three) full sizes looser than main tension
MT+4, (5) = four, (five) full sizes looser than main tension
MT+9 = nine full sizes looser than main tension
MY = main yarn
N(s) = needle(s)
NWP = non working position
0 = no stitches or rows worked
P = purl

patt = pattern
RB = ribber
RC = row counter
rem = remain(ing)
rep = repeat
SS = stitch size
st(s) = stitch(es)
st st = stocking stitch
tog = together
UWP = upper working position
WP = working position
WY = waste yarn
A, B, C and D = contrast colours

FOR MACHINES WITHOUT RIBBER MOCK RIB

Push the number of main bed Ns as given in the patt to WP. Return alt Ns to NWP for 1x1 mock rib. Return every 3rd N to NWP for 2x1 mock rib. Using WY, cast on and K a few rows, ending carriage at left. Using T10 and nylon cord, K1 row. Set RC at 000. Using MC and MT-3, K the number of rows given in patt (i.e. depth of rib). Using MT, K1 row (fold row). Using MT-3, K the same number of rows for depth of rib again. Return intermediate NWP Ns to WP. Pick up loops from first row worked in MC and hang on to empty Ns (plus adjacent N for 2x1 rib), evenly along row. Complete as given in patt. To remove WY when work is completed, pull nylon cord from one end of work, thus releasing waste knitting.

SYMBOLS

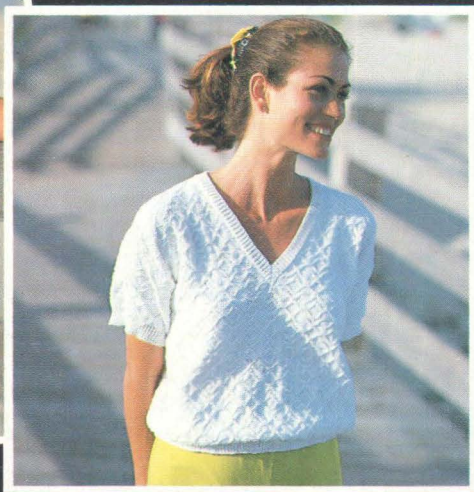
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MAY DA

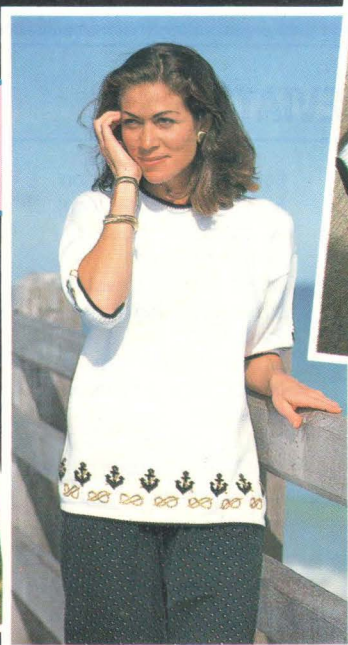
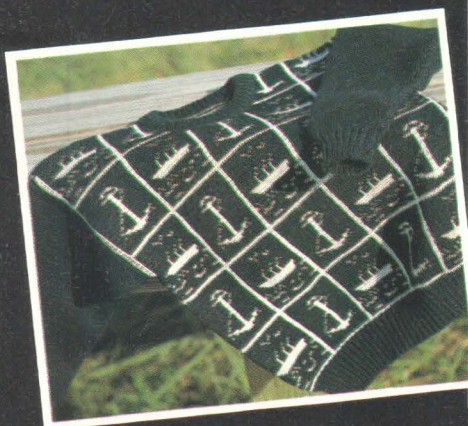


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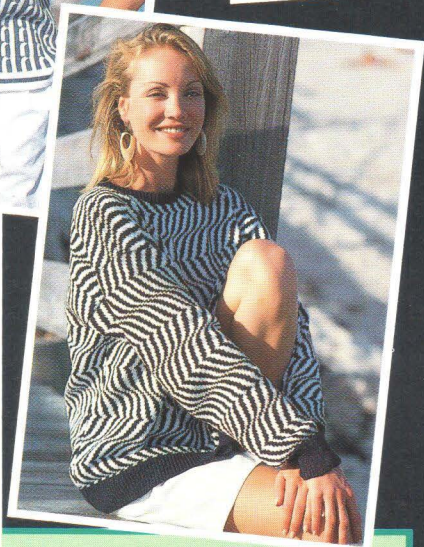
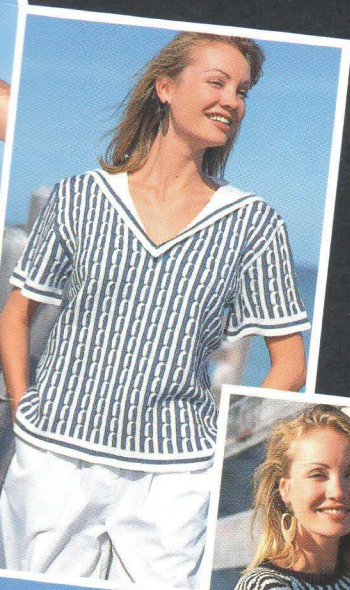
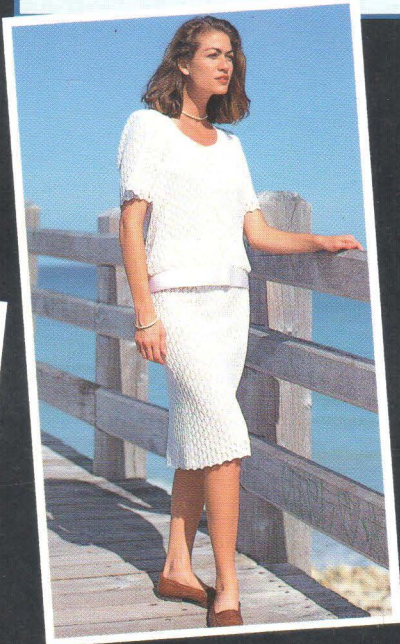
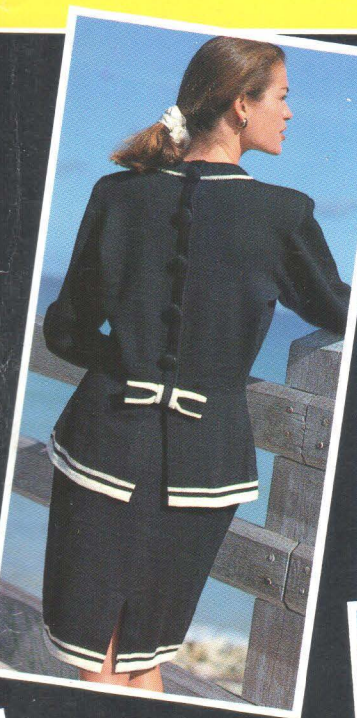
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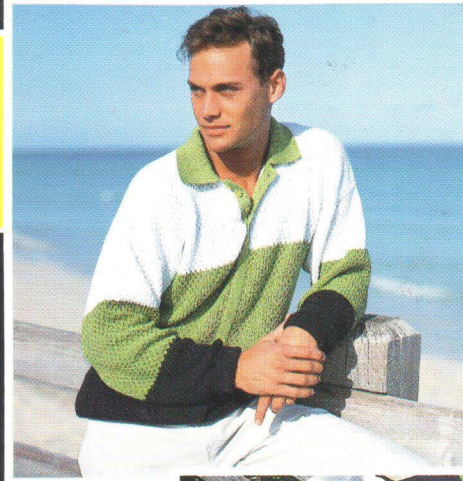
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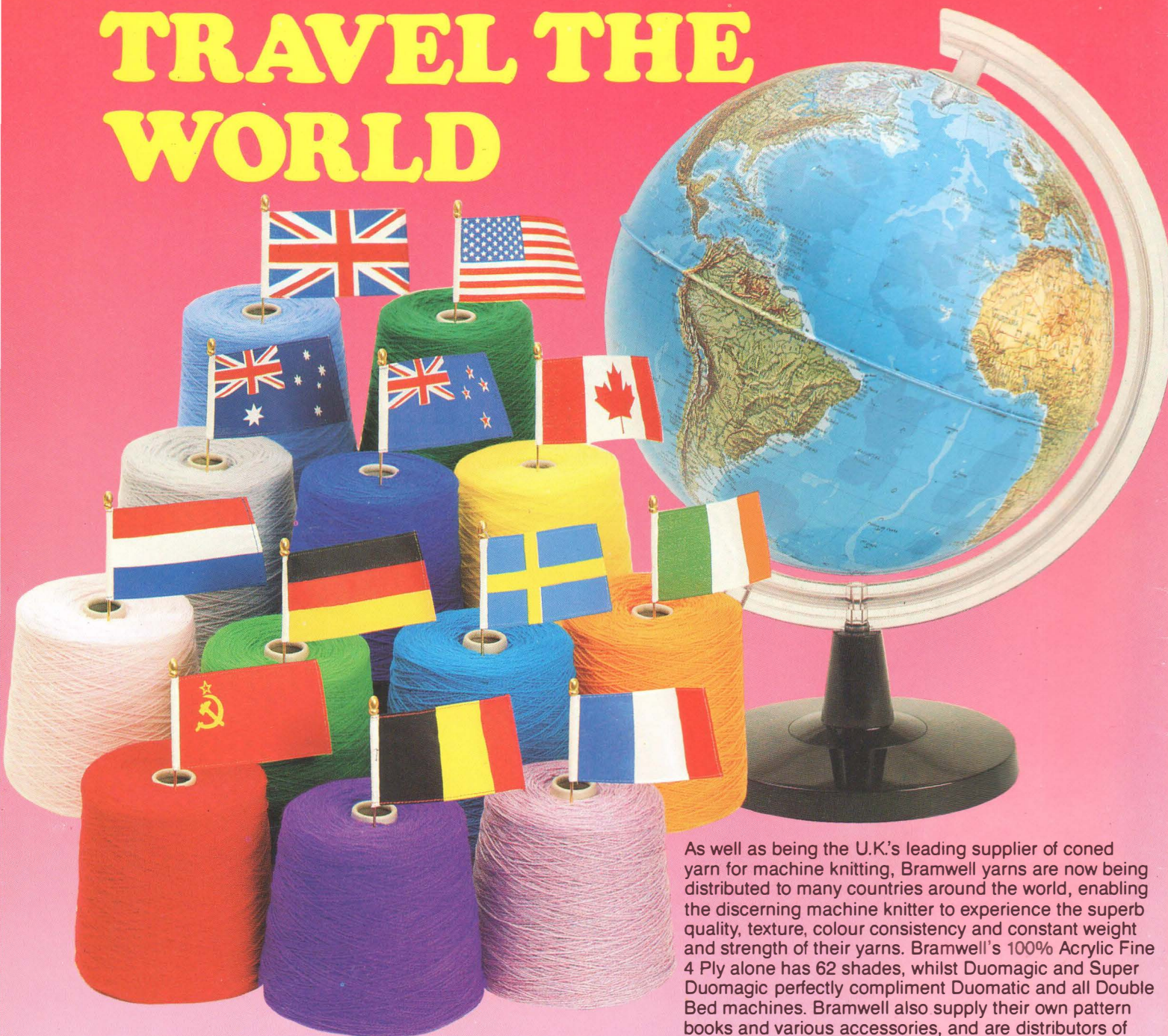
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